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DRAWING ROOM IN OPHIR HALL, THE RESIDENCE OF THE LATE MRS. WHITELAW REID, PURCHASE, N. Y.

The contents of which will be sold at auction on the premises, under the auspices of the American Art Association-Anderson Galleries, from May 14 to May 18 inclusive, following exhibition from May 10.



"TRANQUILLITY"

By STELLA ELKINS TYLER

MAY CALENDAR

15 Vanderbilt Avenue

Until the 4th "American Sculptor"—GEORGE GREY BARNARD.

April 30th to the 4th "Retrospective" Exhibition of Drawings
by PAT THOMPSON (Age 7).

7th to 18th Flower Paintings by EULABEE DIX.

13th to 18th Annual Competition and Exhibition of the
PRIX DE ROME in Painting and Sculpture.

Fifth Avenue Galleries

Until the 4th Sculpture by STELLA ELKINS TYLER.

6th to 18th Portraits by JOHN LAVALLE.

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The ART NEWS

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S. W. Frankel, President

NEW YORK, APRIL 27, 1935

Detroit Receives Titian's "Judith" As a Recent Gift

Dr. W. R. Valentiner Describes Canvas of Artist's Last Period Formerly in West Collection and in Burlington Show

By DR. W. R. VALENTINER

DETROIT. — Titian's "Judith," an anonymous gift to The Detroit Institute of Arts, is a masterpiece of the artist's last period, combining an imposing, heroic characterization with an astonishing mastery of execution. It is difficult to say what one admires most about it: the boldness of the technique, the glowing color with its wealth of nuances, or the representation of this gorgeous and at the same time noble type of true Venetian beauty, which to the end of Titian's life holds the center of interest in his compositions.

Though the artist has refused to mirror the awfulness of the deed in his heroine's features, whose beautiful regularity he will not allow to be disturbed by the gruesomeness of her act, he has nevertheless presented the horror of the drama impressively enough in her drawn-back body and the sombre scene in the foreground. Here is expressed an almost revolting realism, which one would be more inclined to expect in the North than in the South. Only the old Titian, by the magic of his color effects, could make us overlook the monstrous theme, with its depiction of the blackened, decomposing head over-run with blood.

Judith holds the sword with which she has severed the head firmly in her right hand and with powerful gesture clutches the black locks of Holofernes with the fingers of her left hand. A satanic, savage expression stiffens the features of the dead head and terrifies the negro boy who, eager to be of service, holds the sack to receive it. Or is it a negress, as some affirm, who appears elsewhere in the depictions of Judith as the servant, in keeping with the Bible story, but who here assumes a remarkably subordinate role? The old master was evidently not concerned with making clear to us whether he followed the tradition in this point or not.

In spite of the softness and breadth of the painting, the plastic effect of the group, built up in a triangle, is worthy of admiration. The head of the heroine, with its gold blond hair, stands out plastically before the curtain, which shimmers in multiple tones of dark wine red and flame tinted violet, bordered with golden yellow. Still stronger is the contrast of the pale white of the arms and dress, with the deep black of the tent in the background, the flickering black, blue and red tones of the dead head and the copper brown of the negro boy. Added to this is the colorful repoussoir that is formed in the right corner by the golden yellow brocade sleeves of the negro, embroidered in green. And what surprising details of coloristic splendor, such as the golden-yellow head band of the negro, his ruby earrings, the large pearls in Judith's ears, and

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"JUDITH"

By TITIAN

This canvas has recently been acquired by the Detroit Institute of Arts as an anonymous gift.

Durand-Ruel Holds Exhibit of Pastels and Gouaches

By MARY MORSELL

There is a pleasant informality characterizing the exhibition of pastels by Degas, Pissarro, Renoir and Cassatt which opened at the Durand-Ruel Galleries this week. No attempt has been made to present a thesis or to stress contrasting treatments. But in accord with that lighter mood which inevitably comes with the first real days of spring, a group of works has been selected which allows each visitor free indulgence in personal preferences. However, for those who have a special interest in the expressive possibilities of the medium as developed by the Impressionists, the show offers much food for reflection. Essentially impermanent and subtle in its effects, pastel only yields its full beauty to those who feel no condescension towards an art that is generally considered less "important" than oil painting.

Degas certainly found in the use of the soft crayons, a range of expressiveness which was peculiarly akin to his temperament and vision. In his relatively small group one runs the gamut from the sketchy dancers in yellow skirts to the sonorous harmonies of the marvelous "Danseuse verte et danseuse jaune." Harmonies as rich and as amaz-

ing as those in the wings of tropical moths flow over this composition of dancers posed with full spread skirts against a background that seems veined with lapis and mica. And yet Degas does not yield to the temptations of a magnificent tone poem. His quiet insistence upon the hard taut muscles runs like a steely framework through the warm clouds of color and gives the composition an affirmative beauty.

Several smaller works by Degas also reveal his use of pastel to evoke the true atmospheric quality which flows subtly over the obvious glamor of the theatre. In "Danseuse Rose" the figure stands out against the background in tones that are as fresh and lyrical as those in a Persian miniature, while the "Danseuses vertes" with their uplifted arms and long chestnut hair, seem momentarily freed in lyrical movement from the stark discipline and ardors of the ballet. The meticulous rendering of plaster relief in "La Loge" only serves on the other hand to accentuate the drama of the white face in full light gazing out over the rail of the box.

There is always a kind of pitiless analysis in Degas' pictures of women emerging from the bath and his pastels

share this quality despite their richness of color. In "Le petit déjeuner a la sortie" the composition is as sharply defined as in any of the oils and the figures of the woman and her maid stand out starkly against the background which yields to the sensuous in its tapestry-like play of pattern in rugs and draperies. The "Femme sortant du bain" which is seven years later in date is much more restrained, with harmonies attuned to the subtle values of the blues in the robe and tub.

The most striking of the Renoirs is "Lecon de Piano," from the Adolph Lewisohn collection, a version of the familiar painting of the same title. Here, however, a rainbow-like variation of tone is substituted in the background for the more solid forms of divan and cushions found in the oil. A much greater pleasure in the values and effects peculiar to pastel are found in the delightful little "Femme au Parapluie" of 1874 in which the black clad figure emerges tenderly against the shimmer of wet pavement and rainy sky. The two children's heads and the "Mother and Child" from the Ginn collection,

(Continued on page 4)

Brooklyn Holds Persian Exhibit In New Gallery

Miniatures, Books and Potteries Loaned by Leading Dealers to Show of Classic Periods in the Art of Persia

A visit to the exhibition of Persian miniatures at the Brooklyn Museum revealed that that institution is undergoing some important structural changes. The entrance, for one thing, is being dropped to the basement level, and admittance will be gained through four arched doorways. An unusual problem in museum organization faces the new director. In place of the more usual necessity for wide publicity to boost the attendance, the question here is how to take care of the crowds which regularly flock to the Museum. Plans are going ahead to meet the situation.

And so, in the Oriental Department, due attention is being paid to circulation. The galleries surrounding the central court have been closed in, so that each one is a unit in itself while giving access to the others. In one of these the exhibition of Persian art is now on view—the others when completed will be devoted to Chinese and Japanese objects. The long walls of the gallery have been broken up by low, shallow partitions, and the walls painted in a neutral color, with occasional accents of deep Persian blue. In this way a chronological grouping is facilitated, and opportunity given to large numbers of people to view an art which, having been created for the privileged few, presents difficulties in the way of extended display.

As an introductory survey for the student of Persian art, the show is admirable. Fine examples of Raqqa, Sultanabad and Rhages pottery, and a selection of miniatures ranging from the earliest known Mesopotamian specimens to the most finished products of the Shah Abbas school have been loaned for the occasion by such well-known collectors as Mr. Dikran Kelekian, H. Kevorkian, Kirkor Minassian, the Monif Persian Art Gallery and Parish-Watson & Co., supplemented by contributions from among others, the Metropolitan Museum, the Pennsylvania University Museum, Mr. Edward M. Warburg, and Prince Mirza M. K. Saphaphi.

The earliest piece on view is a fragment of slit tapestry silk of the Fatimid period, lent by Mr. Hermann Burg, which was until recently in the collection of Dusseldorf Museum. This rare specimen, although not technically included in the exhibition, has an intensity of design and color within the limits of a few square inches that impresses itself indelibly upon the mind. It embodies the true power of early Persian art, represented elsewhere in the show by a collection of Rhages pottery which must stand to us for the early graphic style of miniature painting, most of which was destroyed by the Mongol invasion. A bottle neck vase from the Parish-Watson collection reveals the powerful effect of iteration in a running frieze of horsemen, while in two shallow bowls loaned by Dikran Kelekian the design of a single horse and rider attains a monumental quality

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The Fogg Museum Holds Exhibition Of the "Fountain"

CAMBRIDGE.—The development of the fountain, illustrated by prints, drawings and paintings, is the unusual subject of an exhibition which is now being shown at the Fogg Museum in Cambridge. It has been organized by Miss Bertha H. Wiles, author of the recent book on Florentine Fountains. Among a long list of lenders may be especially noted the Morgan Library, the Brooklyn Museum and the Cooper Union Museum, the William Rockhill Nelson Gallery of Kansas City and the Museum of Fine Arts in Boston. Illuminated books and drawings serve as the illustrations for the Middle Ages; engravings and watercolors carry us down to the late XVIIIth century. For added artistic interest, these are, where possible, contemporary with their subjects. The field teems with the varied expressions of man's delight in swiftly moving water.

The history of fountain design is skillfully traced by Miss Wiles in the issue of the Museum's *Bulletin* which has just appeared. It runs somewhat as follows: After the fountains of antiquity, recorded for us in Greek vases, Roman mosaics and bronze statues, the development really begins with the Gothic fountains of France and Germany. Their typical scheme was a central shaft through which the water was raised, to issue from spouts of gargoyles. It was a bit of Gothic architecture, often enriched with miniature buttresses and pinnacles, even niches and figures. In the early Renaissance the fountain became a sculptor's project, the nude statues capturing the interest from the architecture, even from the water. Later, in the Roman Renaissance, the scheme was again architectural, a triumphal arch or a facade, with cascades and pool below. In the Baroque style, there came a return to sculpture again. Now animals or rocks formed the supports; great shells served for basins. These same motives continued, in ever more picturesque groupings and more playful mood, into the rococo of XVIIIth century France.

The illustrations for this theme show a surprising diversity, in age as well as medium. At the very entrance we find a richly colored illumination of a XVth century Book of Hours from the Pierpont Morgan collection, showing the Garden of Eden and the source of its "river," a delicate Gothic shaft and basin. Next this is a drawing of the same century by a South German master, gracefully flamboyant, perhaps designed for a city square. Near by is an elaborate engraving by Altdorfer, where angels lean on the basin's rim. A painting of a Pompeian satyr in bronze represents the classic period. A crayon drawing of a Triton and a handsomely brushed watercolor by Sargent of a sculptured fountain in a Medici villa stand for the Renaissance in Florence. Imposing architectural designs of papal Rome are presented in modern woodcuts by Rudolph Ruzicka, while the fanciful water effects in its villas can be seen in the series of XVIIIth century engravings. In the next alcove, facsimiles of drawings and woodcuts will appeal to collectors. Their scope includes such diverse examples as VIIIth century gospels of Syrian type; a crayon drawing of the lithesome Diane de Poitiers, and a pen drawing by Van Gogh. The last alcove brings us to the freest motives of all. A Boscquet of Bacchus engraved from Watteau's painting; a book of designs after Boucher; a volume of tinted engravings of Versailles, complete with playful fancies from Pillement, Turkish sketches by George Wharton Edwards and a painting of the Great Terrace at Marly.

Such a survey discloses a breadth in the subject that few of us would have suspected. Although the fountain's story is somewhat limited by what can be found in the graphic arts, yet its age, as shown here, is sufficiently impressive. Its variety, whether it appears as a practical water supply in mediæval times, as a civic monument in the later Renaissance or as a decorative focus of courtyards, gardens and parks, is a revelation to us who think mainly in terms of a jet in a Public Garden. Its part in the evolution of sculpture and architecture, from the Renaissance onward, has always been a broadening one. In the formation of the Baroque style, its inducement to greater naturalism and more movement in the figures, to wider use of animals and water creatures, was a powerful solvent in sculpture. So also it called forth freer forms and a freer spirit of design in architecture.—Roger Gilman.



"PAYSANNE GARDANT SA VACHE" 1883

By PISSARRO

Included in the current Durand-Ruel exhibition of "Pastels and Gouaches by XIXth Century French Artists."

An Anonymous Gift of a Titian Received by Detroit Museum

(Continued from page 3)

her pearl necklace; above all in the flesh tones which gleam through the filmy white garment, and the yellowed strands of hair which have been loosened and stream over her shoulder upon her breast!

It is well known that Titian declared to the young Palma that everything could be said in painting with black, white and red. With the exception of the chrome yellow in the costume of the negro, the artist seems indeed to have restricted himself to these three ground colors, out of which, however, he has evolved an extraordinary wealth of shades.

In execution the painting is close to "The Education of Amor" in the Palazzo Borghese, a work which is usually dated 1565-68, thus done when the artist was nearly ninety years old. As in this picture, we are reminded in the "Judith," with its veiled wealth of opalescent color tones and its loose, broad brush strokes, of compositions of Rembrandt's last period, and of modern masters up to Renoir.

The head of Judith is, to be sure, more carefully executed than the other parts of the picture. But it has suf-

fered in no way from cleaning, as had been formerly assumed; on the contrary, after the old varnish and some over-painting on the curtain had been removed by the excellent restorer, William Suhr, the picture was seen to be in an excellent state of preservation and as fresh as though it had just been painted, preserving, also, the most delicate modeling of the face and neck.

It is not unusual in the late works of Titian to find the flesh parts more carefully executed than the rest of the picture, as for example in some of the Venus representations. Since after the cleaning the hair of Judith and the curtain against which she stands are seen to have the same breadth of technique as the lower part of the composition, the whole painting appears much more unified, even though the center seems to be more solid in execution. It is, however, not impossible that Titian worked on the painting at different times—always of course within the late period.

We recall what Vasari, who was an eye-witness at the painting of works of Titian's late period, writes. Though he was not thoroughly in accord with the broad manner of painting of the aging master—works which in present-day opinion are among the artist's

greatest performances—he nevertheless remarks that this technique differs considerably from the hurried daubing of his imitators. He says, "... whereas many believe the works of Titian, done in the manner above described, to have been executed without labour, that is not the truth, and these persons have been deceived; it is indeed well known that Titian went over them many times, nay, so frequently, that the labour expended on them is most obvious. And this method of proceeding is a judicious, beautiful, and admirable one, since it causes the paintings so treated to appear living, they being executed with profound art, while that art is nevertheless concealed."

Remarkably enough, the artist seems to have treated the theme of Judith only once—a theme which provoked the imposing compositions of Donatello, Botticelli, Mantegna and Michelangelo—and in spite of the fact that the treatment of the subject was familiar to him from Giorgione's painting. It would seem that shortly before his death he decided to make up for lost time and to settle the matter once and for all, in a painting which forms a bridge to the depictions of the subject by northern artists like Rubens and Rembrandt, who again took up the motif and carried it further.

The painting comes from the collection of Lord Cornwallis West and has been exhibited only once—in Burlington House, in 1915—and is little known in art literature. Fischel, without having seen the original, cautiously reproduced it only in the appendix to his volume of *Klassiker der Kunst*, but now that he knows the original has expressed himself with the greatest enthusiasm regarding the painting (see G. Bierman, *Cicerone*, June, 1929). Adolfo Venturi, in his short characterization of the picture in *Storia dell'arte*, gives an excellent estimate of it. He speaks of "the phantastic brilliance which emanates from the white gown of Judith, with its mysterious play of bright tones," of the intense glow of the yellow brocade costume of the negro, of the flickering light that streams from the bloody head of Holofernes, and remarks poetically that the silver band about the negro's forehead shimmers like the reflection of the moon upon the black waters of the canal in the stillness of the night.

Works in Pastel By Four Artists At Durand-Ruel's

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which complete the Renoir group, are very simple in their statements.

As a group, the Mary Cassatts stress coloristic richness within the framework of sharply defined forms. Typical of this method is the "Dans le jardin" of 1893 where decorative patterns prevail and the garden becomes a floral tapestry background for the figures. More striking effects are obtained in the "Mother and Child" of 1897 in which the vibrant orange flows radiantly about the group and intensifies the expression of the faces.

Pissarro had a certain shyness about adopting the full expressive possibilities of color. But in the peasant scenes this reticence has a definite charm flavored by sensitive draughtsmanship. Only in rendering the stippling of sunlight upon the grass does he surrender himself for a moment to the intrinsic lyricism of his medium. We also enjoyed especially the delicacy of the hills and distant figures in "Faneuses."

WHITNEY MUSEUM ENDS ITS SEASON

Upon the expiration of the current exhibition of "American Genre" on April 28, the Whitney Museum of American Art will close its galleries for the summer. During that period a large part of its permanent collection (some three hundred items) will be loaned for exhibition to the M. H. de Young Memorial Museum in San Francisco, California, and to The Berkshire Museum in Pittsfield, Mass.

The Whitney Museum will reopen next fall on October 15 with a selected exhibition of works from its permanent collection. Due to the varied program of invited exhibitions, this will be the first time in three years that a representative show of its collection will be seen.

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EXHIBITION OF CHINESE POT-
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BOERNER TO HOLD PRINT DISPERSAL

LEIPZIG.—At a sale, which is to occur on May 28 and 29, Messrs. C. G. Boerner of Leipzig will continue the dispersal of the comparatively few remaining print collections in Germany that belong to old princely families. These are comprised mainly of specimens consigned by Prince Oettingen-Wallerstein of Mailingen who has decided to sell an important group of old master engravings and etchings as well as of XVIIIth century prints. From two other collections of ducal origin come smaller, but choice selections of similar type and quality. The first print collector of the Oettingen family was Wolfgang IV who died in 1708. His nephew succeeded him in this field, but the greatest enthusiast of the house was Prince Kraft Ernst, who at the end of the XVIIIth century bought the finest French and English color prints and other contemporary engravings, most of which remained in portfolios since that time and are therefore in exquisite condition. There are portraits after Sir Joshua Reynolds, Hoppner and Romney; genre pieces after Huet and Wheatley and a pretty collection of colored Rowlandson prints, old views and naval subjects.

Among the early engravings especial emphasis falls upon some prints by Schongauer, Meckenem, Campagnola and Montagna, as well as on a fine series of Durers, including brilliant impressions of "Melancholia" and "St. Jerome in His Study" and some beautiful woodcuts. Among the Rembrandt etchings there will be found superb impressions of several self-portraits, some of the landscapes, "Christ Presented to the People" and a first and two second states of which one is on Japan paper of "Jan Lutma the Elder."

The catalog will also comprise other Dutch and Flemish etchings among them fine proofs of Van Dyck, which were originally in the Verstolk collection. There are also decorative portraits by Nanteuil, Masson and others, and some prints of historical interest, including some sets of fine colored printing subjects. The auction catalog is to be issued early in May.

COURBET BOUGHT BY SPRINGFIELD

SPRINGFIELD.—The trustees of the Springfield Museum of Fine Arts announced the purchase of the painting, "Le Puits Noir," by Courbet. This is the first purchase made during the current year. The picture is signed, and dated 1865. Coming from Durand-Ruel, it was first in the collection of Charles W. Gould, and from his estate passed into the collection of Miss Edith K. Wetmore. It comes into the permanent collection of the Museum of Fine Arts from that of Miss Wetmore.

"Le Puits Noir" has been included in both of the great Courbet exhibitions in this country: that at the Metropolitan Museum of Art, New York City, in 1919, and in the exhibition held at the Marie Harriman Gallery, New York, in 1933.

PUBLIC TO VIEW NADELMAN ART

The well-known collection of folk and peasant art, owned by Mr. and Mrs. Elie Nadelman of Riverdale, is to be made available to the public, with a formal opening set for today. A grant from the Carnegie Corporation of New York and the cooperation of the School Art League have made it possible for the Riverdale home to be opened as a public museum, regularly on Saturdays and Sundays free of charge, and on other days by request.

More than ten thousand objects representing many types of European and American folk art comprise this pioneer collection. Paintings, sculpture, pottery and furniture are the major categories constituting a group of examples of wide range and high quality.



"ALLEGORY OF ABUNDANCE" By CRISTOFANO ROBETTA
This engraving appears in the Prince Oettingen-Wallerstein print collection to be sold at Boerner's in Leipzig on May 28 and 29.

Sale of Contents of Reid Mansion Is Now Announced for May 14-18

The contents of Ophir Hall at Purchase, New York, residence of the late Mrs. Whitelaw Reid, will be sold at auction on May 14 to 18 under the auspices of the American-Anderson Galleries. The offerings include paintings by Reynolds, Beechey, Van Dyck, James and Rembrandt Peale; XVIIIth century English and French furniture; antique Persian and Chinese rugs and carpets; Chinese porcelains and Persian potteries; a pair of XVIIIth century tapestries; XVIIth and XVIIIth century textiles, Georgian silver, prints, table appointments and garden furniture. Exhibition will commence on May 10 and admission will be fifty cents.

ART COMPETITION HELD IN NEWARK

NEWARK.—Announcement is made that Miss Beatrice Winsor, director of the Newark Museum, has been authorized to act as chairman of a committee that will commission a mural painting and a bronze sculpture that will be placed in two of the court rooms of the new Federal Post Office and Courthouse now nearing completion in Newark. The appointment was made by Section of Painting and Sculpture, Procurement Division, Public Works Branch of the Treasury Department. To act with her, Miss Winsor has selected the following members of the committee: Paul Manship, of New York, sculptor; William E. Lehman, of Newark, architect of the building; Olin Dows, of Washington, member of the Procurement Division, and Arthur F. Egner, Newark, president of the Museum.

The mural and the sculpture will be selected after a competition, to which artists are being invited to enter, by the committee of which Miss Winsor is chairman. The subject of the sculpture has been designed by the Procurement Department as a figure of Justice, and it is to be placed in Courtroom No. 2. For the statue \$6,500 has been allocated, including cost of casting. The mural will consist of one panel, measuring eight feet by twelve, and will be placed behind the judge's bench in Courtroom No. 4. Its subject has not been designated, and \$1,920 has been allocated to its purchase.

Both competitions will close on June 30, 1935. The list of those invited to compete will not be made public, but it will include both local artists and nationally known figures.

Brooklyn Holds Persian Show In Its Remodeled Galleries

(Continued from page 3)

within the limits of the difficult circle. A number of pieces from the Metropolitan Museum illustrate other phases of this art.

Several pages from the *Materia Medica* of Dioscorides, translated and illustrated by the celebrated Abdallah ibn al-Fadi in 1222, represent the bold, free treatment of animals and plants characteristic of the Mesopotamian school. These are loaned by Kirkor Minassian. Two or three sheets of Al-Jazari's *Automata*, contributed by H. Kevorkian, come from the copy of the famous work in the Santa Sophia library, dated 1354. The influence of Chinese art, so potent in the Mongol period, is strongly present in the delicate pages of the *Jami at-Tawarikh* of Rashid-ad-Din, loaned by Parish-Watson & Company, while from the collection of Dikran Kelekian come some pages of a XIVth century *Shah Namah* of Firdausi, depicting battle scenes between the Turanians and Iranians, rich in emotion and color.

Coming to the Timurid period, a famous page from a XVth century *Shah Namah* has been loaned by Kirkor Minassian. Depicting Rostam sleeping in a tree protected from a lion by his favorite horse, the miniature glows with a wealth of color in the foliage while the whole is conceived on a monumental scale rich in imagination. From the same lender come a pair of miniatures illustrating the history of Tamerlane, well-known through reproduction. Two pages devoted to the Bidpai fables of animals are loaned by H. Kevorkian and the Metropolitan Museum respectively.

Characteristic of the perfection and sophistication of the Safavid period is a beautiful page from the *Khamseh* of Nizami, in which Bahram Gur is depicted visiting the Slave princess at the Red Palace. Loaned by the Monif Persian Art Gallery, this illumination is remarkable for the spatial quality and glowing color. From the same gallery is a brilliant miniature purporting to depict Muhammad ascending to heaven on his horse, Buraq. The play of red, yellow, blue and gold, and the movement of the wings is of lyrical beauty.

A number of complete books, profusely illustrated with miniatures, gems of the H. Kevorkian collection, are a feature of the exhibition. Such works as

these give a complete picture of the art of the Persian book, which the constant viewing of isolated miniatures tends to obscure. Here, however, binding, title page, script, illumination and border have their proper importance in the work of art as a whole. All deserve extended study, but we will content ourselves with mentioning one, a copy of a *Shah Namah* of the Shah Tahmasp period which was once in the possession of Shah Jahan, and even bears his autograph. Among the separate miniatures loaned by the same collector is a page from a XVth century *Shah Namah*—a crowded scene of battle filled with horsemen and figures. In contrast with this martial subject is a garden scene of lyric beauty set against a hyacinth ground, from the Kirkor Minassian collection.

Mr. Roberts, who is responsible for the organization of the exhibition, has had the interesting idea of showing a number of title pages and borders taken from XVth century books alongside with Rhages potteries showing similar floral and geometric designs of earlier date. A bowl of unusual harmony in both color and design, loaned by Dikran Kelekian, is especially striking in this case.

Coming to the period of Shah Abbas, a number of portraits, characterized by the usual refinement and luxury are on view. Outstanding is a portrait of Riza Abbasi, the celebrated painter of the XVIIth century, by Muan Musavvir. Loaned by Parish-Watson & Company, this piece epitomizes the sophistication and refinement of the times. Another interesting page has been lent by H. Kevorkian, depicting two boys in European dress giving medicine to a lady, while from the same collector comes a fine portrait of the Bukhara school characterized by the utmost charm.

The exhibition is indebted to Prince Mirza M. K. Saghaphi for several pages of calligraphy with exquisite borders. These emphasize the importance and self-contained beauty of calligraphy, always recognized in the East and Near-East. A number of drawings carry further this marvelous ease of line, which came to fine flower in the XVth century.

Rounding out the exhibition are a number of pieces of Raqqa and Sultana-bad pottery. Two or three pitchers of the former ware are fortunately owned by the Museum, which is not in general rich in Persian art. Of especial interest to enthusiasts in the field is a group of pottery, excavated at Rhages last year under the aegis of the Pennsylvania University Museum.—L. E.



Miniature of Lady Dorothy Percy, Countess of Leicester, by Isaac Oliver.
A pair of plumbago drawings of Sir Roger Mostyn and his son, by D. Loggan, dated 1676.

Specimens from My Collection of Period Miniatures

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FRENCH GALLERY TO OPEN MAY 1

The Gallery for French Art, occupying the entire seventh floor and roof garden of the Maison Francaise at Rockefeller Center, will open on May 1 with the first of a series of exhibitions dramatizing the arts and industries of France, according to an announcement made recently. Organized under the auspices of a distinguished group of French and American leaders in art and education, the primary aim of the new gallery is to maintain and develop the cultural relations between the two countries by providing an opportunity for actual visual contact with the different aspects of each other's culture. This will be done by periodically changing exhibitions here. An eventual plan of exchange exhibits to travel between the United States and France is now being worked out by the several committees.

With the close cooperation of such institutions as the Louvre Museum, the Luxembourg, the Carnavalet, and other museums of Paris, the Museums of Compiègne, Fontainebleau, the Bibliotheque Nationale, the Theatre Francais, and others, it is hoped that the gallery will be an outstanding contribution to the civic and artistic life of New York, according to the director, Dr. M. Therese Bonney.

The first of the series of exhibitions, opening May 1, will be "Famous Women of French History," a collection of portraits, busts, engravings, and mementoes loaned by the leading museums and private collectors of France. From Jeanne d'Arc to Sarah Bernhardt the



DUNCAN PHYFE SHERATON SOFA

NEW YORK, CIRCA 1810

This characteristically carved "curved arm" specimen appears in the collection of early American furniture and decorations, formed by Mrs. Stanley Lowndes and the late Mr. Lowndes of Northport, L. I., which will be dispersed at the American-Anderson Galleries, April 29-May 4.

exhibit will trace the lives and careers of feminine leaders in every field. The Louvre, the Luxembourg, the Bibliotheque Nationale, the Theatre Francais, La Monnaie, the Carnavalet Museum, and the Mobilier National are among the many institutions which have loaned portraits and other works of art to this exhibition. Descendants of the women represented and noted

private collectors in both France and America have loaned rare souvenirs and manuscripts.

The board of directors of the new gallery is as follows: honorary president, Frank L. Polk, former Under Secretary of State; president, Pleasants Pennington; vice-president, Thomas Coward; treasurer, James H. Perkins; asst. treasurer, Walter Brown; counsel,

Thomas Finletter; secretary and director of gallery, Dr. M. Therese Bonney; Miss Anne Morgan, Henri Morin de Linclays, Colonel Ralph C. Tobin, Ernest Peixotto.

Exhibition Committee: Mrs. Arthur Woods, Mrs. Henry Littleton, Mrs. Ray Murphy, Mrs. Harold Sterner, Chauncey Stillman, James T. Soby, and Julian Clarence Levi.

SOTHEBY TO SELL TWO COLLECTIONS

LONDON.—Connoisseurs of mediæval silver will be familiar with the name of the late H. D. Ellis, to whom belonged a series of rare silver spoons, which afterwards passed into the possession of Lt. Col. J. Benett-Stanford. These will come up for dispersal at Sotheby's on May 30, together with other interesting specimens from the latter's personal collection. An apostle spoon of the first type; XIVth century acorn-knop spoons; a rare French Gothic spoon, made at Rouen in 1408; early "maidenhead" spoons; Edward VI baluster and seal-top spoons, and a set of Charles II tripod tablespoons figure in the long list of unusual items.

On June 6 the same auction rooms will dispose of the fine collection of early Chinese blue and white porcelain formed by Mr. Charles E. Russell. This is for the most part proper to the Sung, Yuan and Ming Dynasties, and much of it has been freely illustrated and mentioned in the authoritative works on the subject. There are also a number of choice examples of enameled porcelain of the Ch'ing Dynasty, amongst which some decorative bowls with peony blooms and formal foliage brilliantly enameled in colors on a rich ground of old rose, are especially noteworthy.—L. G. S.

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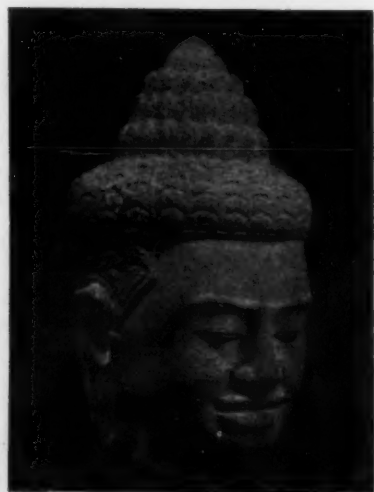
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gate-leg tables, and Windsor chairs; an English Sheraton decorated and gilded overmantel mirror, Chippendale wall mirrors, and other types; a Chippendale carved cherry two-door secretary from Connecticut; a Hepplewhite inlaid mahogany card table of Baltimore type; Sheraton sewing tables; an inlaid mahogany long-case clock, the case probably by Chapin, and another of New Jersey type; and other eighteen century furniture.

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Included in the exhibition of "Pastels and Gouaches by XIXth Century French Artists" now current at the Durand-Ruel Galleries.

Browning Letters Sold for \$40,000 In Brisk Auction

As we go to press, announcement is made by the American-Anderson Galleries that the twenty-two unpublished letters of Elizabeth Barrett and Robert Browning were sold on the evening of April 24 for \$40,000. Monte Bourjaily, general manager of the United Feature Syndicate, was the purchaser, with Charles Sessler, of Philadelphia, the underbidder at \$37,500. Bidding started at \$3,000 and progressed steadily until it reached what is the highest price paid at literary auction here in several years. Further details of the dispersal will be given next week.

CINCINNATI HAS MEXICAN DISPLAY

CINCINNATI.—The exhibition of Mexican arts and paintings of Mexico by Cincinnati artists continues on view at the Cincinnati Art Museum through May 5. The thousands of items forming this exhibition have been drawn from no less than sixty local collections and in selecting the material an effort has been made to include representative pieces of as many of the popular arts of contemporary Mexico as possible. Among the decorative and applied arts are shown pottery, glass, lacquered gourd vessels, painted wooden furniture, silver, tinware and other metalwork, leather work, costumes, textiles, including many fine sarapes or blankets, embroideries, basketry and rush weaving, toys, figures in wax, and pictures in straw and leather mosaics. The fine arts are represented by paintings, lithographs and drawings by Diego Rivera; drawings and examples of the graphic arts by other noted Mexican artists including Jose Clemente Orozco, Rufino Tamazo, and Carlos Orozco.

Christie's to Sell Joel Collection At End of May

LONDON.—Important paintings by old English masters, English decorative furniture and Meissen porcelain, the collection of the late S. B. Joel, will be sold by order of the executors at Christie's on May 29, 30 and 31. Hoppner, Romney and Lawrence are represented in the group of pictures, while the furniture includes Chippendale and Louis XV examples of fine quality. More detailed information concerning the dispersal will appear in a forthcoming issue, and the catalogs may be consulted at the ART NEWS office when they arrive in America.

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Lowndes Collection To Occupy Week Of Auction Sales

The notable Lowndes collection, one of the finest and most comprehensive collections of early American furniture and decorations ever offered at public sale, is now on exhibition at the American-Anderson Galleries, and will be dispersed in six afternoon sessions, April 29-May 4. Including important examples by Duncan Phyfe and Michael Allison, the collection, formed by Mrs. Stanley H. Lowndes and the late Mr. Lowndes, of Northport, L. I., and sold by order of Mrs. Lowndes, comprises fine American Chippendale, Hepplewhite and Sheraton, as well as the earlier Colonial maple, hickory and pine types. Rare mirrors, banjo clocks, historical chintzes and coverlets, the former including the much-sought handkerchiefs, needlework samplers, prints, early blue Staffordshire with American views and historical subjects, Liverpool pitchers, lusterware, Lowestoft, and Bennington ware, silver and Sheffield plate, pewter and glass appear in the decorations.

"A collection of this sort provides for us an extensive panorama of the activities, hopes, and ambitions of an age in America that preceded the industrial revolution," writes Charles Packer in his introduction to the catalog. "The national aspirations of a people recently divorced from age-old customs and traditions are expressed on pitcher, coverlet, and print, and yet, paradoxically, tradition is the source from which these things derive their value. Thus, in contemplating a set of six carved mahogany chairs, one may imagine a White House scene of the time of President Monroe, where historical figures move across a stage that has already surrendered to the advance of liberal philosophies much of its glitter and pomp. In like manner, some crudely fashioned utensils and primitive articles of furniture enable us to visualize a period which elevated austerity to a foremost position among the virtues.

"The forming of this collection occupied Mr. and Mrs. Lowndes for over thirty-five years, and many episodes, some difficult and some impossible of repetition today, were recounted by Mrs. Lowndes to the writer how at one time she and her husband happened to come across a farmer at South Dix Hill, Long Island, who was about to convert a pile of old lumber lying in his barn into kindling, and from that potential fire wood comes one of the beautiful four-post bedsteads in this sale; and how at another time a day in winter found Mr. and Mrs. Lowndes, Mrs. Lowndes' lap filled with a choice discovery of Lowestoft china, involved in a race with a neighbor's sleigh, the violent end of which saw their horse minus most of its harness but the occupants and the china intact."

One of the important pieces is the Sheraton inlaid mahogany linen press, decorated with American eagle marquetry, made by Michael Allison, New York, about 1800, and coming from the Sammis family of Cold Spring, L. I. Also by Michael Allison, made about 1800, is a finely inlaid Sheraton bureau with secretary drawer. Duncan Phyfe pieces include an important Sheraton carved mahogany "curved arm" sofa, and two fine Sheraton carved mahogany four-post tester beds, both made about 1810. A pair of richly carved mahogany lyre-pedestal card tables, made about 1820, is given in the catalog to one of the two contemporaries, Phyfe or Allison.

Other fine Sheraton mahogany pieces include a very interesting New York sideboard made about 1800; a rare "Martha Washington" sewing table, about 1805, with body reeded on all sides simulating a tambour; and a finely inlaid bureau with secretary drawer, also made at New York, about 1810. Of slightly earlier date, about 1790, is a rare inlaid cherry and bird's eye maple tambour-front secretary, of Portsmouth, N. H., origin.

Featured in a small group of choice Empire pieces is a set of six carved mahogany side chairs formerly owned by President Monroe. Made about 1810, these chairs are thought to be the later work of Phyfe, who is said to have made them for use in Ash Lawn, the



SHERATON MAHOGANY LINEN PRESS NEW YORK, CIRCA 1800
This beautifully inlaid example from the hands of Michael Allison is included in the collection of early American furniture and decorations formed by Mrs. Stanley H. Lowndes and the late Mr. Lowndes of Northport, L. I., which will be dispersed at the American-Anderson Galleries, April 29-May 4.

Virginia estate of James Monroe. They were in the White House during the latter's administration, and have been in the collections of James Monroe, Jr., John O'Donnell, both of Manhattanville, N. Y., and John O'Donnell, Jr., of Jamaica, L. I. An Empire mahogany cornucopiae and dolphin sofa, made about 1820, bears a marked resemblance to these six chairs. Placed at about 1820 is a rare pair of Hitchcock side chairs, the splat carved and stenciled to represent a spread eagle surmounting a terrestrial globe, a most uncommon feature. A set of five very similar Hitchcock side chairs is also found.

Late XVIIIth century Hepplewhite mahogany includes two fine serpentine-front sideboards; and a pair of New York card tables, with finely inlaid medallions of foliage and shells in tinted woods.

Not only New York and New England but also Pennsylvania craftsmen are well represented in this collection. In the Philadelphia Chippendale mahogany, there is a fine lowboy of about 1760, with vigorous shell carving and a card table of the same date with four cabriole legs carved at the knees with conventionalized scallop shells and leaf volutes, and terminating in fine scroll feet, a piece considered worthy of attributing to William Savery. Rhode Island Chippendale includes a carved mahogany claw-and-ball foot card table, placed at about 1760. There are important examples of the block-front writing desk and Chippendale claw-and-ball foot side chair in the New England mahogany. A slant-front desk of about 1770, with claw-and-ball feet, gains interest from the fact that it descended in the family of Richard "Bull" Smith, the patentee of Smithtown, L. I. This early township was said to have been conceded by the Indians on the condition that it should consist of only as

much land as a man could encompass in one day, riding on the back of a bull. Smith "surveyed" the land in this manner, thereby earning his nickname.

In the simpler Colonial furniture of about the same period appear typical Windsor pieces, among them a rare painted maple and pine writing chair, the roundabout arm terminating in a "knuckle" or scroll, the other broadening into the wide "writing" shelf, and a rare hickory, maple, and pine comb-back, nine-spindle armchair. Placed at about 1740, are some interesting Queen Anne maple fiddleback side chairs of New England origin. Early XVIIIth century pieces include a William and Mary walnut six-legged highboy and a fine turned maple gate-leg table.

The mirrors are particularly interesting, ranging from elaborate early Georgian rococo to the restrained architectural style, with a good group of the much-prized New York Hepple-

(Continued on page 17)



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There is an obvious desire to please English patrons with a scene which depicts the joys of the chase in this charming Lowestoft bowl from the collection of Arthur Ackermann & Son. Although the painting of both horses and riders is distinctly Chinese in feeling, the scene gains its special charm from the artist's strong determination to reflect the spirit of Merrie England. A rich conventionalized floral border on the inside of the bowl and the delicate flower sprays encircling the foot add to the beauty of this specimen.



Ornamented with a crest bearing the initials "GW" this important Lowestoft specimen was expressly made for George Washington, although the exact details of the order are not definitely known. The piece, which bears the painting of a frigate on the bottom, is said to have been presented to Washington by the French naval officers. The bowl, included in the collection of Charles Woolsey Lyon, has been described by Lossing, the American historian, Alice Morse Earle in her book, "China Collecting in America," says that the piece was at Arlington House in 1840. A deep blue border spangled with gilt dots ornaments the rim of the bowl and repeats the tone of the crest.



The rare green and gold wheat husk decoration of this old Lowestoft punch bowl is strongly in contrast with the capricious figural designs which the Chinese potters lavished upon so many of these wares. Coming from the collection of Richard W. Lehne, this piece enjoys a particular distinction as the largest type of bowl known in this form of glaze and decor. In perfect condition, the bowl dates from about 1780 and reflects in its design and elegant simplicity the spirit of the late XVIII century. It is exquisitely proportioned and the rim is accented by a gold thatch work border.



Surmounted by a large Foo dog this interesting Lowestoft specimen, made during the Ch'ien Lung period, has rich decoration in famille rose enamels of garden scenes, pagodas and numerous figures on a white background. The division into hexagonal panels emphasizes the imaginative variety of the scenes. The piece, which is included in the collection of Roland Moore, is of the type commissioned, both in pairs and in garnitures, by English buyers of the XVIII century.



Beauty of pattern in both shape and painting marks this XVIII century Lowestoft vase, which is part of the large collection of porcelain at Symons, Inc. The shape of the piece follows the double bulb form with both sections decorated in exquisitely enameled clusters of peonies and other flowers, notable for their delicacy of draughtsmanship. The neck of the vase is entirely surrounded by a series of scrolls, floral motives and Chinese emblems.

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A wealth of expert craftsmanship has been lavished on this small Hepplewhite secretary in the Winick and Sherman collection of American antiques which will be sold at the American-Anderson Galleries on May 8. The dainty inlay arranged in small formal patterns accentuates the swirling grain of the mahogany and confers upon this piece, which dates 1795, a quality of refinement. The compartments of the lower shelf are a highly unusual feature in specimens of this type and furnish suitable settings for small porcelain objects, while the undivided upper shelf shows the larger pieces to advantage.



Rising from sturdy ogee bracket feet this block-front secretary attains great elaboration in its upper section. A prominent feature is the beautiful scroll molding of the door panels, in this instance fashioned of wood and framed by fluted pilasters and the dentilled cornices above. Made by John Goddard of Rhode Island, circa 1750, and now on view at the galleries of Henry V. Weil, this piece was formerly in the collection of the Rev. Joseph Barker. The carved ornament of the desk well compartments and the old batwing brasses testify to the careful attention to detail on the part of this famous craftsman.



A characteristic type of furniture popular in the America of the XVIII century is such a lowboy as this from the collection of Charles Woolsey Lyon. Fashioned of walnut in about 1770 in what was designated as the Philadelphia style, this piece combines strongly contrasting elements of extreme simplicity and considerable elaboration. The massive claw-and-ball feet, which have a decidedly functional air, and the plain shell-carving of the knees and apron intensify the simple character of the piece. The central carving, on the other hand, is so decorative a departure from its shell motif inspiration as to render the lowboy highly individual.



The serpentine section of this secretary, now in the collection of Ginsburg & Levy, affords a note of gentle contrast to the severe simplicity of the cabinet portions. The charming handle plates are executed in the same formal spirit as the conventionalized floral motives of the broken arch pediment. Attributed to Samuel McIntire of Salem, Mass., and dated circa 1780, this piece has been handed down from generation to generation in the Fessenden family of Newburyport and Salem, and has an extremely interesting history.



This serpentine-front desk, which is in the collection of Benjamin Flayderman, offers sufficient space in the way of drawers and pigeon holes to satisfy even the most exacting patron who demands this comfort. The substantial bracket feet of this mahogany piece, which was made circa 1770, the broad sweep of the drawers and the deep desk leaf intensify the utilitarian aspects. Ornamental details, such as key and handle plates, the molded tops of the desk well compartments, the central shell carving and the candlesticks carved in high relief point to both facility and imagination on the part of this XVIII century cabinetmaker.

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ART FOUNDLINGS

There is a great public romanticism about heirlooms and one of the cruellest duties of any museum or art expert is the problem of tactfully disillusioning the hopeful owners of family treasures. The newspapers which continually publish stories of Rembrandts and Michelangelos discovered in barns and Savery highboys dug out of garrets further complicate the situation. Thus even the rapid advance of museum education is insufficient to squelch the optimism of those who lug Aunt Lucy's Paisley shawl or Uncle William's nice New England clock to experts, hoping to be told that these objects will rehabilitate the family fortunes.

It is scarcely strange that under the circumstances, museum curators do not have the courage either to tell the saddened owners to take their treasures back home with them, or to dump them quietly in the East River. Instead, one learns from a recent story in *The New York Times*, a large quota of the disillusioned abandon their heirlooms at the Metropolitan. And so there is nothing for the curators to do but to take these art foundlings and put them in the basement for safe keeping. It is quite inevitable that after a decade of this procedure even as dignified and efficient an institution as the Metropolitan should find itself in something of the same quandary as storage warehouses and post office departments. And like these more hard-hearted depots, they are beginning to find that sale by public auction is the only way out, in the case of untraceable owners.

Although the mingled humor and pathos of such a dispersal should afford a vital object lesson for those at-



"LANDSCAPE WITH THE THREE TREES"

Included in the Prince Oettingen-Wallerstein collection of engravings and etchings which will be dispersed on May 28 and 29 at Boerner's in Leipzig.

By REMBRANDT

tending, something more drastic needs to be done to counteract the optimism engendered by sensational newspaper stories. If a few statistics could only be assembled by long-suffering experts, giving a conservative estimate of the quota of real finds in the family heirloom field, we believe that much needless suffering could be avoided. Furthermore, publicity which would dampen faith in the value of shawls, Victorian bric-a-brac and dark brown oil paintings is greatly needed. In fact, with the wide advances that are being made in art education, the Metropolitan might for its own protection, conduct a course in the simpler mysteries of antique values. The ability to recognize fakes is, we admit, a matter of years of training, but if the owners of family heirlooms could only be made to bring a little common sense and elementary aesthetics to bear upon their holdings, the junk problem at the Metropolitan could probably be greatly mitigated.

THE NATIONAL GALLERY

(The following editorial appeared in THE LISTENER of London. We reprint it in its entirety as an interesting comment on changes in the National Gallery.)

As from April 1, the National Gallery is open free on Monday, Tuesday and Wednesday evenings till 8 o'clock; an innovation of immense value to the working London public, which prefers to spend its Saturday and Sunday afternoons out of the centre of the city. The newly installed lighting system which has made this possible—the result of several years' research and experiment—is a compromise between a general lighting of the galleries and a lighting restricted to the pictures, which would leave the rest of the gallery in gloom. By the system adopted most of the light is thrown on to the walls at picture level; but the floor and upper walls are sufficiently lighted to prevent any impression of gloom. This

Two New Trustees
Recently Elected
By Metropolitan

The Metropolitan Museum of Art has announced the election of Maitland F. Griggs and Benjamin Wister Morris to its board of trustees. Mr. Griggs, who has been elected to the Class of 1939, is a lawyer and art collector whose special field of interest is Italian art. Some time ago, he presented the Metropolitan with five notable examples of medieval French sculpture. Mr. Morris is a well-known architect, who has designed among many other buildings in New York the annex of the Pierpont Morgan Library and the Union League Club.

Other trustees of the Metropolitan are as follows: Cornelius N. Bliss, Stephen Carlton Clark, Thomas Cochran, R. T. H. Halsey, Edward S. Harkness, Horace Havemeyer, Arthur Curtiss James, Robert A. Lovett, Howard Mansfield, Ogden L. Mills, Henry Sturgis Morgan, J. P. Morgan, Frank Lyon Polk, Roland Redmond, Nelson A. Rockefeller, Elihu Root, Elihu Root, Jr., and John Godfrey Saxe. Henry S. Pritchett is advisory trustee.

is achieved by lanterns, hung high, carrying a single high-power frosted lamp, with a reflector at the top and louvres at the sides through which the light is projected, with a proportion of it thrown upwards to relieve the darkness of the upper part of the room. The chief surprise is the small number of units involved; sixty-four for all the galleries, even the largest needing only four or five. The first impression is that the innovation is a remarkable success; some pictures, especially those on south walls (for instance, two of the Rembrandt portraits) are seen far more clearly than by day; the colors of the glossy Titians glow more brilliantly than on a foggy afternoon, especially the "Bacchus and Ariadne," on which a spot-light is thrown. The sec-

ond impression, however, is that the lighting raises a number of further problems. Though the light on the pictures is nearly everywhere equal, some galleries, notably Room VII with the great Venetians and Room XXV devoted to the British School, are far lighter as a whole than others (the Dome is still dreadfully gloomy)—a difference which may be due to the warmer shade of wall background. Second, with many pictures the high lighting casts the shadow of the top part of the frame on to the picture, effectively cutting off anything up to two inches from the top. Third, shiny gilt frames look shinier and gaudier in daylight. And last, though the fittings are hung high enough to avoid their reflections being seen in the picture-glass, the reflection of the spectator is in certain pictures even more distracting than by day—Holbein's "Duchess of Milan" still faithfully mirrors the observer in her skirts. But these are small points compared with the success of the whole; and the care and intelligence shown by the Trustees and Director of the Gallery and the Office of Works in the lighting itself is a guarantee that these secondary problems will not be neglected.

Obituary

PROFESSOR
BOSANQUET

Robert Carr Bosanquet, well-known archeologist, died in Newcastle, England, on April 22, aged sixty-three years. Fellow of the Society of Antiquaries, Professor Bosanquet took a life-long interest in the British School at Athens, which, due to his efforts, was enabled to continue its work in Sparta after the excavations were suspended during the World War. Director of the British School from 1900 to 1906, Mr. Bosanquet became professor of Classical Archaeology at the University of Liverpool in that year, which position he held for a decade and a half. In addition to excavation in Sparta, Professor Bosanquet as a director of the Cretan Exploration Fund directed archaeological research work on the Island of Crete during the first years of the XXth century.

Library Reports
On Public's Use
Of Print Division

The following report from the Print Division of the New York Public Library is an interesting indication of the extent to which the public avails itself of the facilities offered and of the direction of public taste and needs:

"Readers' slips would hardly be classed as exciting reading matter. Yet, properly interpreted, they reflect in striking fashion public demands and the changes in influences prompting those demands. And they suggest conjectures as to reasons. For instance, the large demand for books on woodblock technique has decreased two-thirds since last year, while that for material on the making lithographs has gone to the first place among all processes used by artists. Take this in conjunction with the fact that various artists have been less inquired about than in 1933, and others more so, and that of these others a number are names noted in lithography (e. g. Daumier, Forain, Steinlein, Bellows). Then one begins to coddle the hope that perhaps there is, at last, a definitely increasing attention paid to the rich art of lithography. The Print Room has repeatedly emphasized the importance and interest of this process for the artist and print-lover.

"The gradual but steady increase in students of prints continued. That is gratifying, since it underscores the prime purpose for which print rooms exist. Appreciation of prints in general was cultivated, but particular study was given to individual artists. Daumier was most often asked for, Rembrandt next, then Blake, then Whistler. Considering artists by country, Americans were most in demand, then Japanese, British, French, German. Old prints (of the XVth and XVI centuries) received increasing attention. Artists were studied as print-makers, for their style in drawing, for subject interest, or on account of family connections. The last reason sometimes leads to the unearthing of quite new material on American artists of other days. And possession of a print may lead a visitor to look up some long-forgotten artist of the last generation. So there may be various reasons for a request, and unexplained statistics may mean little. Books on Currier & Ives were called for twice as often as those on Rembrandt; that probably means that more people want to know the market value of prints by the American firm than are interested in the work of the great son of Leiden. In the long list of artists called for many occur only once: that, again, may lead to speculation. It may also be noted, as an instance of special causes, that a designer of marionettes went through the works of Nast, Keppler, and John Held, Jr., artists usually consulted for quite different reasons.

"Caricature—word of many implications—was ever in demand, in its general aspect and in its individual expression. The long list of 'comic artists' asked for includes such different temperaments and capabilities as Daumier, Wilhelm Busch, Beerbohm, Caruso, Gulbransson, Gillray, Charles Dana Gibson, Nast, Keppler, Rollin Kirby, and a long list of present-day American purveyors of pictorial fun. Contrast this with the demand for romantic illustration in France, and also for J. J. Grandville in his relation to *Alice in Wonderland*. Eric Gill, Bredin, lithographs, old prints (a specialty in which the collection has grown, despite painfully limited funds), the three 'Passions' of Dürer, and especially the exhibition of 'Drawings for Prints,' were studied by classes working under the direction of a teacher. It is worthy of mention that the last named exhibition formed the topic of the final examination in graphic art of a class at New York University."

LOS ANGELES

A painting by Carlo Carra, "After the Bath," has been presented to the Los Angeles Museum for its permanent collection. This picture was purchased from the Italian Exhibition of Contemporary Paintings which was sent to the United States by the Italian government. It was given by Mrs. Leslie Maitland, Mr. and Mrs. Preston Harrison, Mr. and Mrs. A. Scotti, Count and Countess Thorne-Rider and other friends.

EXHIBITIONS IN NEW YORK

GRANT WOOD

Ferargil Galleries

Despite museum education, the average American has a literary, rather than a plastic culture. Genuinely unable to savor the pleasures to be found in painting as an art, they look hopefully about for "modern" works which they can enjoy. A few years ago Grant Wood painted "American Gothic" and this very cleverly conceived double portrait of a farmer and his wife immediately won the affections of hundreds of earnest exhibition-goers who suffered an inferiority complex when confronted with more complex art forms. A similar literary quality and an even more biting satire gave equal publicity to the artist's "Daughters of the American Revolution" which though quite lacking in plastic daring evoked sly chuckles for its brutal truth.

These two works, painted just upon the eve of the P. W. A. P. and its capitalization of the American scene, were sufficient to launch the artist upon a tide of popularity that has now culminated in a large exhibition of some forty works at the Ferargil Galleries. Apparently a sincere and modest artist, Wood has himself expressed the feeling that his work has been given rather too much praise and prominence. Despite undoubted talent as a realistic portraitist and a designer, it must be admitted that literary invention and clever adaptations are the mainsprings of Wood's talents. At his best he achieves in some of his characterizations a searching and homespun realism that may be compared with the work of Charles W. Hawthorne. But often his more serious paintings of later vintage resolve themselves upon close analysis into borrowed motives from the past neatly revamped to give a new pictorial significance to the Middle West. The well-known "Dinner for Threshers" with its reminiscences of Leonardo da Vinci in the treatment of the table and of Botticelli's angels in the movement and rhythm of the waitresses, is the clearest illustration of this point. Lacking the opportunity for novel invention or the popular appeal of a well-chosen subject, the landscapes fall back for the most part on slight reminiscences of Brueghel. And here it becomes apparent that despite the superficial allure of pigment meticulously applied within a framework of careful draftsmanship, that the artist's painting texture is rather dangerously close to that of a velvet pincushion. The drawings in the exhibition have scarcely more than a certain hard architectural quality to recommend them, while memories of typical XIXth century academic masterpieces are, one must admit, unfortunately evoked by many of the smaller paintings on view in the entrance gallery.—M. M.

LEON KROLL

Milch Galleries

The landscapes of Leon Kroll at the Milch Galleries reveal a feeling for nature obscured for many years by a devotion to figure studies, which have rewarded the artist by gaining him a wide popularity. In such scenes as "Hill Farm" and "Vermont," there is a freshness and immediacy more commonly associated with a drawing or watercolor than the more intransigent medium of oil. The wet, yellow green of the grass glows with the curious luminosity often found in Vermont—a light that in climes like Ireland derives from the reflections of a sky overhung with threatening clouds. Free from the superfluous detail that accompanies direct transcription, these two canvases are especially happy, while "Spring," given up to a mood of unwonted lyricism, has an appeal that belongs to the subject.

"Study for Summer—New York" suffers from a conscious striving for effect which is characteristic of most of the figure subjects. Mr. Kroll's nudes are affected by a self-consciousness that one would have thought banished for ever by Degas, and even when fully clothed and furnished with guitars his figures take up poses directly designed to make a picture. The drawings are as accomplished as ever, if limited by an academic leaning. It is undoubtedly to the pure landscapes that we must look for the artist.—L. E.



"SAINT FRANCIS"

By STELLA ELKINS TYLER

Included in the exhibition of the artist's work which is now on view at the Fifth Avenue branch of the Grand Central Art Galleries.

WHISTLER

Knoedler Galleries

Coinciding with the publication of Howard Mansfield's two slender volumes on Whistler—*Whistler as a Critic of His Own Prints and Whistler in Belgium and Holland*—the Knoedler Galleries have placed on exhibition forty of the artist's etchings, dry-points and lithographs. Once before this season these same galleries celebrated the appearance of a book on prints when they displayed a selection to illustrate John Taylor Arms' *Handbook of Print Making and Print Makers*. It is a procedure well designed to heighten both the value of the book and the enjoyment of the exhibition, and in the current instance has that added importance which inevitably accompanies a limited and significant field. The contents of the two new books are reprinted from early issues of *The Print Collectors Quarterly*, but since they may now be read in combination with a viewing of Knoedler's fine impressions of the prints discussed, Whistler enthusiasts are indeed fortunate at the moment.

Mr. Mansfield, by virtue of his position as a friend of Whistler and pioneer Whistler collector, is so well equipped to discuss his chosen subject that further comment in this case would be presumptuous. He traces the peculiar attraction which Belgium and Holland held for Whistler from the time of the artist's earliest visit to these countries, recording the progress of the translation of this enthusiasm into pictorial language, an account which may be delightfully substantiated by the superb prints on the Knoedler walls.

Quoting Joseph Pennell on the Amsterdam group shown in London in 1890, Mr. Mansfield writes, "With two exceptions they are only studies of very undesirable lodgings and tenements on canal banks, old crumbling brick houses reflected in sluggish canals, balconies with figures leaning over them, clothes hanging in decorative lines, a marvelously graceful figure carelessly standing in the great water-door of an overhanging house every figure filled with life and movement, and all its character expressed in half a dozen lines..." This

simple statement of the nature of the Amsterdam prints sums up the characteristic genius with which Whistler caught the beauty and atmospheric quality of a foreign land, as well as that of his adopted country.

Mr. Mansfield's article on Whistler as a critic is an illuminating commentary on the artist's attitude toward his own creations. It closes with the following appreciation:

"Interesting as are Whistler's estimates of his own prints, and entertaining as the preferences among them by print-lovers may prove to be, the fact remains that it is his etched work as a whole that makes its most impressive appeal. More than once, within my experience, the study of a large representative collection of Whistler's etchings has won over to enthusiastic admiration those whom the casual view of separate prints, albeit fine impressions, had left cold or lukewarm. What is true of the etchings as a whole is equally true, if not more emphatically true, of those works of happy inspiration—joyous records for the most part—the lithographs. It is indeed, the number of etchings of highest artistic beauty and the number of lithographs of unique charm that make Whistler a master unsurpassed in either field."

The Mansfield books, which bear the Knoedler imprint and were done by the Merrymount Press, are beautifully composed and printed. Illustrated with fine half-tone reproductions of some of Whistler's most popular prints and charmingly bound in tan paper board, the little volumes constitute a notable addition to the Whistler shelf.—J. R.

STELLA ELKINS TYLER

Grand Central Galleries Fifth Avenue Branch

Unusual proof that a feeling for rhythm and an intensive study of one art may be a creative preparation for work in another is afforded by the achievements of Stella Elkins Tyler whose sculpture is now on view at the Grand Central Galleries. A large part of the artist's life was devoted to the study of music and it was not until two years ago that she made her first ventures in the plastic arts. The large group of work that is so beautifully installed amid a profusion of greenery and spring flowers reveals an amazing development for this brief period as well as much imagination and energy.

Undoubtedly the artist will benefit in the future by placing a slight curb upon the exuberance of her talent. But at present her great flow of creative enthusiasm and vivid response to life are a very valuable part of Mrs. Tyler's equipment. The works on view range from vivacious figurines to large religious subjects and a group of four poetically conceived figures symbolizing the winds. The keenest observation and rhythmic feeling are displayed in the four little bronzes of bull fighters, with "Ballerina" and "Toe Dancer" in the group of dance themes rating a close second. The religious work is, on the whole, too dominated by the traditions of the past but a sketch entitled "Benediction de Dieu dans la Solitude" has genuine personal feeling. In a few of her figurines, such as "Yesterday's Bride" and "Girl in Habit," the artist comes rather close to the pitfalls of cuteness, but since she has an essential largeness of style this tendency is not likely to endanger the future trend of her work. Mr. Boris Blai, under whom Mrs. Tyler studied, has written an interesting introduction to the catalog.—M. M.

CHARLES BASING

Fifteen Gallery

Some forty watercolors are gathered into a memorial exhibition for Charles Basing, who died in 1933, and now occupy all the available space at the Fifteen Gallery. The large proportions of seascapes are indicative of the artist's unswerving devotion to this grandiose aspect of Nature, while the number of foreign scenes are a record of his wanderings through Brittany, Spain, Sicily and northern Africa. It is apparent from both the choice of subject and the pervading atmosphere of his work that Mr. Basing cherished a deep feeling for that which was old and mellowed by its weight of years, whether he found it in a side street of Memphis or in the sleepy little towns of southern Europe. This impression is heightened by the artist's general use of a low-keyed palette. His evident attraction to arched buildings and bridges was a fortunate one, for this artificial framework tightens the composition and enabled the artist to create convincing depth.—J. R.

Modern Color Prints Are Now Exhibited At Public Library

An exhibition of modern color prints has been arranged in the print gallery of the New York Public Library to remain on view until November. In the present instance, "modern" stands for the development of the use of color by artist print makers during about the past fifty years. "Color prints" here means original work in etching, aquatint, wood engraving and lithography by artists who have used these various processes as a means of individual expression.

In a recent interesting exhibition at the Morgan Library the matter of earlier coloring and color printing was traced from the illuminated manuscripts, through halting attempts in the XVth and XVIth centuries and the experiments of the XVIIIth, to about 1850. In the present exhibition the story is carried on from about 1880 to the present.

In that half century, "color prints" has stood for various things. One can here see the tendency to produce full color effect as in a painting, in the work of Thaulow and others, using aquatint to hold the color. As a strong contrast, there are Whistler's lithographs, with the slightest color notes, or Raffaelli's drypoints, some with color spots, others, such as his self-portrait, with lines printed in color. Again, there are lithographs by Lunois, Ibels, Toulouse-Lautrec, in which color is applied in large patches, strident or unctuous as the case may be, without the complete effect of the works first mentioned. In prints of the impressionist period by Pissarro, Signac, Sisley, color is applied with a palpitating effect that records an impression without telling the whole story. Quite different personalities such as Cezanne and T. F. Simon move in the same direction, away from the feeling of the reproduction of a painting. Color in flat tints appears in etchings by Mary Cassatt and in wood engravings by various artists. Examples of such differences in handling the problem of color might be multiplied considerably.

Here are etchings by such experimenters as Bracquemond and Mielatz. Wood engravings by Ruzicka, Allen Lewis (who leans toward the old chiaroscuro method), Nicholson, Nordfeldt, Hyde, Verpillieux, Klemm, Orlik and various others, some quite definitely showing Japanese influence. A line engraving by Laboureur, "The Little Angler," has aquatint added and is printed from two plates, in black and sanguine, partly from the line.

Racial expression has its say; there are prints from France, Germany, Austria, Great Britain, Italy, Russia, Poland, Czechoslovakia, Holland and the United States. There is much American work.

The last note emphasizes what is, after all, inevitably the main reason for this exhibition—the disclosure of personality in this response to the attraction of color. This exhibition is not an argument for or against color in prints. It is a partial record of what has been done in the way of applying color to original prints yesterday and today.—F. W.

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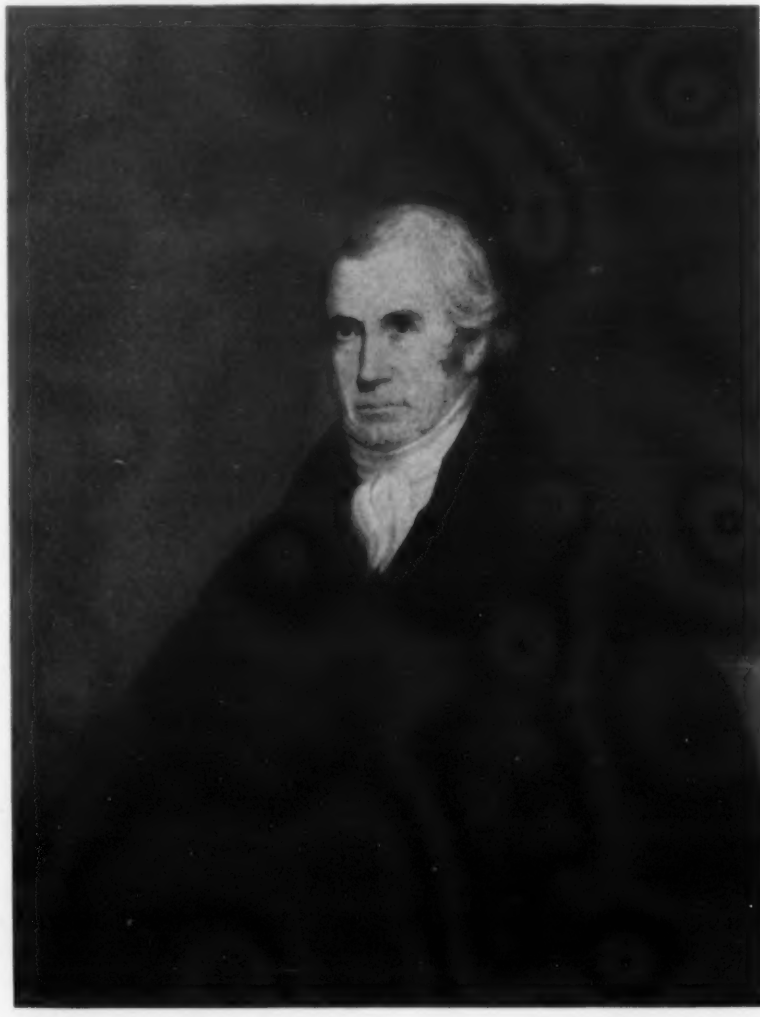
By Louise Gordon-Stables

Burlington House is now getting ready for the opening of the Royal Academy, at which, I gather, portrait of prominent American personalities is likely to prove a feature. There is to come from Frank O. Salisbury, who has so many royal portraits to his credit, a painting of President Roosevelt, carried out for the most part while the latter was occupied with his presidential duties at the White House. Court painters are, of course, accustomed to working without their sitters' undivided attention, but it seems that in this case the picture had to be executed with even fewer sittings than are usually conceded by crowned heads. The painting is being loaned for the occasion by the Genealogical Society to which it belongs together with the same artist's portrait of Ex-President Hoover.

Meanwhile preparations proceed apace for next year's Exhibition of Chinese Art under the same roof. Our four experts, of which Mr. Eumorfopoulos is one, have selected some hundreds of pieces from the Imperial collections now housed at Shanghai. These, after being put on public exhibition there, will come over under cruiser-escort with every precaution which may frustrate possible piratical attack. On his return home by way of The States, Mr. Eumorfopoulos will, with Mr. R. L. Hobson, our museum expert on ceramics, visit American collections, both public and private, with a view to obtaining still further loans of choice specimens.

There are artists whose work should be temporarily judged as experimental. Ivon Hitchens, who is now occupying one of the rooms at the Reid-Lefèvre Galleries in King Street, belongs in this class. His method is to convey things seen by means of understatement, to be field in through the sympathetic imagination of the onlooker. Sometimes the method justifies itself, but as often as not it puts an undue responsibility on the onlooker. That is to say, sometimes it comes off, sometimes it fails. His color has a certain symphonic quality, but is lacking in depth of tone suggesting that a closer welding is necessary in order that the painter may fully achieve his impressionistic ends. Rodney Burn, in another room, handles his themes in more solid fashion, pays greater deference to mass and modeling, and succeeds in producing work that has a greater affinity with actuality.

Rotundas and fountains, goldfish and marble steps are not really indispensable to an art gallery. In fact, they merely take up valuable room and reduce the accommodation for art. So these are all going to be cleared away at Milbank, and Lord Duveen will bear the expense of converting the space into a fine sculpture gallery, a



"CHIEF JUSTICE MARSHALL"

By JOHN B. MARTIN

Included in the Cornelius Michaelsen collection of American prints and paintings which will be dispersed at the Rains Galleries on May 8.

work which will take at least a year to accomplish. It will be remembered that this Museum, which was originally given to the nation by the sugar magnate, Sir Henry Tate, already owes much to the generosity of the Duveen family. The Turner Gallery was built by Lord Duveen's father and less than ten years ago Lord Duveen himself built the special Sargent Gallery, which has proved one of the most interesting sections at Milbank.

Even making allowances for the *réclame* which always accompanies an Epstein show, such attendances as have distinguished the present exhibition at the Leicester Galleries could hardly have been expected. All day long the room containing the Christ

and the portrait-bronzes, has been crammed to capacity, and so keen has been the interest evinced that it has been necessary to prolong the show. More works than ever before have been sold, a fact which goes to establish the belief that the public is becoming tired of keeping purse-strings too securely tied.

In another room work by Ceria shows him, in his peaceful, ruminating landscapes and seascapes, a restful antidote to the stirring, battling, dynamic Epstein. His versions of French seaport and seaside towns are beautifully balanced and extremely harmonious in tone. They send one away with a soothing feeling that the world has its calm and its twilight moments.

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BOSTON ACQUIRES AMERICAN WORKS

BOSTON.—If some fifteen American paintings collected within a few months is indicative, the Boston Museum of Fine Arts is well launched on a plan to form a collection of American art. Director George Harold Edgell, since taking office early in the year, has repeatedly emphasized his desire to bring together in Boston a representative collection of contemporary American art, illustrating the scope of present day trends, from conservative to radical.

It is obvious that the building of such a collection depends first upon funds available for purchases, and second upon finding just those paintings which, in the judgment of the purchaser, are most characteristic of the artists represented. Fortunately a small accumulation from a fund left to the Museum for the purchase of contemporary American art was at the disposal of Mr. Edgell who is curator of paintings as well as director of the Museum. This enabled him to recommend for purchase the paintings recently acquired which make a substantial nucleus for future growth. Among them are works by Luks, Sloan, Burchfield, Sheeler, Hopper; by such independents as Charles Woodbury and Ellshemius; and by a New England group including Alexander James, Kronberg, Alden Ripley, Charles C. Allen, Stanley Woodward and Henry Rice. The latter group upholds the spirit of New England today; the former expresses the sturdy expanding outlook of America as a whole.

BRUEGHEL SHOW HELD IN VIENNA

VIENNA.—Supplementing the paintings of the Elder Pieter Brueghel in the Vienna Art Museum, an exhibition of the paintings of both the Elder and Younger Pieter Brueghel and those of the two Jan Brueghels has been opened in that city, we learn from a report in a recent issue of the *London Observer*. The exhibition, which also contains works by prominent contemporaries of the Brueghels, has been arranged by the St. Lucas Galleries and presents more than two hundred examples by this interesting Flemish group.

Private collections in Holland, Belgium, France, Czechoslovakia and Austria have been drawn upon for loans. The Vienna Art Museum has likewise contributed a number of examples from its depot, care being taken not to send those paintings which are permanently exhibited at the Museum. The Younger Pieter Brueghel is represented by seventeen pictures, probably the best showing ever accorded his work and undoubtedly the feature of the current exhibition. Greatly influenced by his father, the younger artist's "Adoration of the Wise Men" is an interesting version of a picture by the father which is owned by the Vienna Art Museum, while "The Spring" is a repetition of one of the father's famous series, "The Four Seasons."

In addition to the paintings by Jan Brueghel, both father and son, there are works by Joos de Momper, Roelant Savarij, Lucas van Valkenborgh, Sebastian Vranx, Jan von Kessel and Abel and Jacob Grimmer.

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BLUM LIBRARY

Now on Exhibition
Sale, May 1

The library of Ralph H. Blum of Beverly Hills, Cal., which is now on exhibition at the American-Anderson Galleries, prior to dispersal the evening of May 1, consists entirely of first editions, notable for their very fine condition. Arnold Bennett's *The Old Wives' Tale*, several works by Mark Twain and a first issue of Dickens' *Oliver Twist* are features of the catalog. Other outstanding first editions are Emerson's *Essays*, both series; Hawthorne's *The Scarlet Letter*, and Holmes' *The Autocrat of the Breakfast-Table*.

First editions of contemporary writers comprise items by Joseph Conrad; Rudyard Kipling, Bernard Shaw, Edna St. Vincent Millay, Eugene O'Neill and Ernest Hemingway. Other interesting items include Coleridge's *Christabel*, entirely uncut, and with the rare four pages of advertisements at the end; Maurice Hewlett's *The Forest Lovers*, *A Boy's Town* by William Dean Howells, *Smoky the Cowhorse* by Will James, *Of Human Bondage* by W. Somerset Maugham, and a magnificent copy of *The Sea and the Jungle*, H. M. Tomlinson's first book.

PLAZA ART GALLERIES

STEIN ETCHINGS

On Exhibition, April 28
Sale, May 2

The Plaza Art Galleries, Inc., will place on view tomorrow fine etchings and engravings, including selections from the estate of Leonard L. Stein, to be sold by order of the executrix on the evening of May 2 at 8 P. M. The range of work included is very large and practically all of the collectors' favorites in the modern field are well represented.

A large selection of characteristic examples by John Taylor Arms and interesting plates by Frank Brangwyn, Arthur Briscoe and Gerald Brockhurst are the first items that one notes in the catalog. Brouet, Charles Cain, Calot, Arthur B. Davies, Roland Clark, Hedley Fitton and Goya follow in good impressions. Childe Hassam, Bouvier, Phillip Kappel, Rockwell Kent, Edouard Manet and John Marin are also to be found in examples of especially fine quality. Although in a dispersal of this range it is impossible to mention any save a few of the individual works, Buhot's "Une Jetty en Angleterre," Degas' "Au Louvre, Musée des Antiques," Legros' "Barque en Peril" and "Coucher du Soleil" and Meryon's "La Tour de l'Horloge" are typical of the offerings in the French series. Sir Francis Seymour Haden's "The Three Sisters" and a number of Rushburys are a feature of the fine English group, while Pennell's "Westminster Evening" and "The Biggest of All," together with choice specimens by Joan Sloan and Levon West, give some indication of the range of choice in the American field. Of especial interest is "Lonely Tower" and "Early Morning" by Samuel Palmer, while one of the choicest offerings in the collection is Zorn's "Ernest Renan" in the second and rarest state. This same famous etcher's "Dagmar" is also present.



MAHOGANY LYRE-BASE CARD TABLE NEW YORK, CIRCA 1820
One of a pair of richly carved pieces, made either by Duncan Phyfe or Michael Allison, which appear in the collection of early American furniture and decorations, formed by Mrs. Stanley H. Lowndes and the late Mr. Lowndes of Northport, L. I., to be sold at the American-Anderson Galleries, April 29-May 4.

RAINS GALLERIES

FURNITURE, SILVER,
MINIATURES, ETC.Exhibition, April 28
Sale, May 2, 3

The Rains Galleries places on exhibition tomorrow fine furniture, textiles, silver and Sheffield, a collection of antique miniatures and a small group of drawings and sketches. The furniture consists of both antique and modern English pieces of the Chippendale, Sheraton and Hepplewhite styles, together with a few outstanding French pieces of the Louis XV, XVI and Directoire periods. A noteworthy rosewood center table with embossed leather top, and ornament of inlay and ormolu; a French Biedemeier fruitwood occasional table with inlays of satinwood and ebony; a Louis XV acajou and tulipwood parquetry occasional table; a Louis XV walnut needlepoint two piece chaise longue with arm chair and ottoman in fine petitpoint; English mahogany arm chairs, corner cabinets, writing bureaus, desks, card tables and occasional pieces are included in this group. French and Italian textiles and decorative accessories are also found.

A selection of silver and Sheffield includes examples of Georgian makers such as Ann Bateman, London, 1800; Charles Wright, London, 1795; J. McKay, Edinburgh, 1827; Chawner and Emes, London, 1797; Peter and William Bateman, London, 1777, as well as a variety of pieces in Irish silver and Sheffield such as candlesticks, candelabra, vegetable dishes, tureens, centerpieces, wine coolers, coffee pots, tea sets and basting spoons.

A fine collection of miniatures, the property of a well-known collector, comprise works of the XVIIIth and XIXth century French, English and Russian schools. The exhibition is completed by a number of colored engravings of sporting scenes and a group of sketches and drawings by Picasso, Rousseau, Daubigny, Rosa Bonheur, Courbet and others. The exhibition will remain on view throughout the week until the days of sale, Thursday and Friday, May 2 and 3 at 2:30 P. M. each day.

FINE PRINTS

Now on Exhibition
Sale, May 2

The Rains Galleries places on exhibition today fine prints which are duplicates formerly owned by an institution of nation-wide repute. Included are etchings, lithographs, mezzotints, aquatints and engravings in line and color. Among the etchings is found work by Rembrandt and Israels as well as such widely different artists as Jacques, Gerome, Daubigny, Buhot, Whistler, McBey, Haden, Cameron, Haig and Zorn. There is also a group of lithographs by Joseph Pennell and Fantin-Latour, and among the colored etchings, aquatints, mezzotints and engravings are work of Prout, as well as of Joseph Nash, David Roberts, Appleton, and others.

A distinguished assemblage of Zorn etchings include brilliant impressions of this master's works, with a splendid selection of all the favorite, and some of the scarce, prints to choose from. A fine etching, "Rembrandt Aux Cheveux Courts et Frisés"; a "Portrait of Rembrandt Drawing" and the "Jan Lutma" portrait are also features of the dispersal.

Whistler is represented by good impressions of "Eagle Wharf," "Billing-sate," "Whistler with the White Lock," and several others. Cameron's "Ben Lomond," McBey's "Sunset-Mersey," and Haden's very rare "Railway Encroachment" and "Wareham Bridge" are also to be especially noted. The exhibition will remain on view throughout the week, including the afternoon of Sunday, April 28, until the evening of the sale on May 2.

MILLS, SHARPE CHINESE ART

American-Anderson Galleries. — A total of \$12,623 was brought by the sale on April 17 of Chinese art, property of Edwin W. Mills, estate of the late Lucien Sharpe and a Boston private collector. A pair of Yung Cheng famille rose reticulated eggshell porcelain lanterns went to L. J. Marion, agent, for \$1,900, the highest single price in the dispersal. W. H. Smith, Jr., paid \$525 for a Wan Li five-color vase.

RECENT AUCTION PRICES

STETSON LIBRARY

American-Anderson Galleries. — The sale of the library of John B. Stetson, Jr., on April 17 and 18, realized a grand total of \$97,054. We record below the principal prices obtained in the dispersal:

- 43—Sir Richard Burton—autograph manuscript of Burton's *Terminal Essay for The Book of a Thousand Nights and a Night*—bound by Zaehnsdorf, 1896; Gabriel Wells \$1,550
- 46—Cabaca de Vaca—*Relacion y Comentarios* (colophon:) Valladolid: Francisco Fernandez de Cordova, 1555—second edition; Goodspeed's Bookshop .. 850
- 56—Cervantes—*Don Quixote*—Madrid, Juan de la Cuesta, 1605—15—second Madrid edition of Part I and first edition of Part II; John Rundel 2,200
- 58—Cervantes—*Don Quixote*—Part I—first edition in English—London: printed by William Stansby, for Ed. Blount and W. Barret, 1612; John Rundel ... 2,400
- 65—Alain Chartier—*Prose Works and Ballads*—Paris: Pierre le Caron (for Antoine Verard, circa 1494)—third edition; Dr. A. S. W. Rosenbach 1,600
- 72—Charles Colle—*La Partie de Chasse de Henri IV*—with original ink and sepia drawings by Gravelot for the four plates—Paris, 1776—first edition with these plates; George Heilbrun (Paris) 825
- 107—Elliott's Indian Bible—The Holy Bible: Containing the Old Testament and the New. Translated into the Indian language—Cambridge: Printed by Samuel Green and Marmaduke Johnson, 1663-1661; Dr. A. S. W. Rosenbach 2,400
- 171—Flavius Josephus — *L'historie escripte premierement en Grec par Josephus* — Paris: Gallot du Pre, 1530—printed on vellum—woodcuts illuminated; Dr. A. S. W. Rosenbach 2,150
- 195—Raoul Le Fevre—William Caxton's translation of the history of Troy — London, in Plete Strete, Wynken de Worde, 1503—third edition; Dr. A. S. W. Rosenbach 1,600
- 204—*Livre des Faits d'Armes et de Chevalerie*—early XVth century French illuminated manuscript on vellum—with four fine illustrative miniatures; Gabriel Wells 1,450

- 210—Guillaume Lorris and Jean de Meun—*Le Roman de la Rose*—France, circa 1350—manuscript on vellum with illuminations and colored drawings—from the library of John Ruskin; Dr. A. S. W. Rosenbach 6,500
- 211—Guillaume Lorris and Jean de Meun—*Le Roman de la Rose*—the first quarto edition—published at Paris by Antoine Verard, circa 1500-5; Dr. A. S. W. Rosenbach 1,300
- 225—Manuscript—Turnierbuch—illuminated manuscript on vellum—with illustrations of XVth century tournaments; Charles Sessler 1,600
- 244—Monstrelet—*Chronicles*—printed at Paris for Antoine Verard, circa 1503—second edition; Gabriel Wells 1,200
- 263—Omar Khayyam—*Rubaiyat*—London: Bernard Quaritch, 1859—first edition of Edward Fitzgerald's translation; Dr. A. S. W. Rosenbach 1,100
- 295—*Les Quatre Fils Aymon*—early edition illustrated with woodcuts—Lyon: Claude Nourry, dit le Prince, et Pierre de Vinglé, 1526; Dr. A. S. W. Rosenbach . 1,325
- 302—Pedro de Ribadeneyra — Vida del P. Francisco de Borja—Madrid: P. Madrigal, 1592—first edition; Dr. A. S. W. Rosenbach 1,100
- 312—Saint Graal — *L'historie du Sainct Graal* — Paris: Jean Petit for Galliot du Pre and Michel le Noir, 1516—first edition of the romance of the history and quest of the Holy Grail; Dr. A. S. W. Rosenbach . 1,650
- 325—*Songe du Vergier*—illuminated manuscript on vellum with two large miniatures—France, circa 1460-70; Gabriel Wells 3,400
- 335—*Tewdrannckh* — anonymous poem commonly attributed to Mechlur Pünzing—gedruckt in der Kayserlichen Stat Nurnberg durch den Elteren Hannsen Schonsperger Burger zu Augspug (1517); Dr. A. S. W. Rosenbach 1,250
- 344—Tristan of Leonnoys — Paris: Antoine Verard (1506?)—fourth edition; Dr. A. S. W. Rosenbach 1,550
- 359—Wolfram von Eschenbach—*Parzival und Titurel*—(Strassburg: Johann Mentelin), 1477—editions; Dr. A. S. W. Rosenbach 2,400

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FOREIGN AUCTION CALENDAR

LONDON Christie's

- May 1—Old English silver plate, the property of Messrs. Daniel & Axter, Ltd., and other sources.
- May 2—Fine Chinese porcelain, objects of art, French and English furniture and tapestry, properties of the late Juliet Duff, the Rt. Hon. Sir Philip Sassoon, Bart., and others.
- May 3—Modern pictures and drawings, the property of a gentleman.
- May 3—Modern pictures and watercolors, from the collection of the late Sir John Aird and other consignors.
- May 14—Part I of the important collection of fine old English glass, formed by the late Joseph Bles, Esq.
- May 21—Porcelain, objects of art and furniture, the property of P. C. Schweder, Esq.

Puttick & Simpson

- May 3—Old furniture, pictures, needlework and stained glass, together with portraits of the Springett and Penn families.
- May 17—Part II of the Revelstoke collection of English pottery.

Sotheby's

- April 30—Antiquities.
- May 13—Important letters, mss. and books.
- May 20—Mediaeval silver from the collection of the late H. D. Ellis.
- June 6—Early Chinese porcelain from the Charles E. Russell collection.

ZURICH

Galerie Fischer

- May 7—The Schwarzenbach and Westermann collection.
- May 8—The collection of Dr. F. Weber, Dr. Kodella and others.
- May 11—Paintings by old and modern masters.



"CHURCH OF SAN LORENZO, FLORENCE" By CHARLES BASING
This watercolor appears in the memorial exhibition of the artist's work, which is now on view at the Fifteen Gallery.

LEIPZIG Boerner

- May 28-29—The rare print collection of Prince Oettingen-Wallerstein.

BERNE

Gutekunst & Klipstein

- May 16-18—Graphic art and drawings by old and modern masters.

BERLIN

Paul Graupe

- May 2-4—Art sold by order of von Dieffen, Altkunst and Burchard.

AMSTERDAM Frederik Muller

- April 30—Old masters, antiquities, period furniture, tapestries, etc., from the Demidoff, Veder, van Linschoten, La Haije and other collections.

- April 30—Modern drawings and watercolors, including examples by members of the romantic school.

- May 1—Rare Delft porcelains, from a well-known Amsterdam collection and from the collection of J. C. Veder of Rotterdam.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries 30 East 57th Street

- April 29-May 4—Early American furniture and decorations, collection formed by Mrs. Stanley H. Lowndes and the late Mr. Lowndes of Northport, L. I. Now on exhibition.

- May 1—First editions of English and American authors, the library of Ralph H. Blum, Beverly Hills, California. Now on exhibition.

Plaza Art Galleries 9 East 59th Street

- May 2—Etchings and engravings, including selections from the portfolios of the Leonard L. Stein estate. On exhibition, April 28.

Rains Galleries 12 East 49th Street

- May 2—Fine prints by old and modern masters. Now on exhibition.

- May 2, 3—Furniture, textiles, silver and Sheffield plate, antique miniatures and a small group of drawings and sketches. On exhibition, April 28.

LOS ANGELES

The Los Angeles Art Association today received for its permanent collections "Black Leopard" by Anton Blazek, contemporary creator of decorative paintings. This painting is unusual in that instead of using canvas the artist uses brilliant aluminum panels for his work. By means of varying values of black and burnishings for the lights the luminous metal takes on a brilliance most expressive of the decorative planes used by this artist.

SAN FRANCISCO

The San Francisco Museum of Art has been showing the Carnegie International Exhibition. In addition to the European sections usually circulated by the Carnegie Institute, the Museum invited a representative group of the American canvases that were shown in Pittsburgh as part of the exhibition in order to assure a truly international survey of contemporary movements in painting.

Announced for exhibition following the Carnegie are: paintings, watercolors and drawings by Kandinsky; photographs by Peter Stackpole of the great bridge now being constructed across the Bay from San Francisco to Oakland; the Book Fair, a showing of the work of San Francisco's outstanding printers; XVIIIth century Chinese album paintings. The Crocker collection, drawings by old masters, the Oriental sculpture, bronzes and pottery of early periods, and contemporary print exhibitions remain on view through May.

Since the opening of this new Museum in the Civic Center January 18, sixty-five thousand people have visited the galleries. More than three thousand visitors have attended the free lectures and gallery talks during the nine weeks they have been offered to the public. Its daily opening hours of twelve noon until ten in the evening have made the Museum an active center of art education, with a large proportion of its attendance and the greater part of its activities concentrated in the evening hours.

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TOWN & COUNTRY
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Lowndes Collection To Occupy Week Of Auction Sales

(Continued from page 9)

white. Early Georgian parcel-gilded mahogany wall mirrors of about 1740 include a handsome mirror of the so-called "Constitution" type which has been in the possession of the Lewis C. Serge family since 1795. An elaborately carved and parcel-gilded walnut wall mirror is similar to one in Wallace Nutting's *Furniture Treasury* which formed part of the Reifsnnyder collection. Various Hepplewhite inlaid and parcel-gilded mahogany wall mirrors placed at about 1785, feature two very attractive ones of New York type, while a rare gilded and decorated wall mirror of about 1810 has a graceful Sheraton frame with eagle pediment.

Several banjo clocks of the early XIXth century include rare Aaron Willard and Simon Willard examples. The historical chintzes are particularly fine with rare framed panels, coverlets and the much-sought handkerchiefs. The latter comprise political campaign subjects, exhibition souvenirs, and striking caricatures reflecting the controversy over the great "Reform Act."

A large group of early blue Staffordshire ware with American views and historical subjects, rare American historical pieces in the transfer-printed Liverpool pitchers, and a good group of lustre ware also appear.

A number of prints, a selection of Bennington ware and a group of wool-and-silk embroidered and painted velvet pictures and of attractive samplers round out the collection.

CINCINNATI

The Thirteenth International Exhibition of Watercolors, circulated by the Art Institute of Chicago, will be on view at the Cincinnati Art Museum through May 5. The exhibition includes more than one hundred and fifty exhibits from Austria, France, Germany, Great Britain, Guatemala, Italy, Mexico, Poland, Russia, Spain, Switzerland, and the United States. Freedom in interpreting the watercolor medium is a marked characteristic of this exhibition in which ink wash, pen and pencil drawing, even pastel crayon and oils are employed by the artists alone or in conjunction with watercolors. Although the foreign section displays outstanding points, notably the strength of "The Village" by Vlaminck, the sprightly color and drawing of Edy LeGrand's "Javanese Dancers," the brilliant color and execution of Annot's "Sunflower Arrangement," the large number of entries in the American section gives the United States a more representative showing of contemporary watercolors.

Other current exhibitions at the Museum are: A loan collection of Greek and Far Eastern art, including Greek sculpture of the VIth to the IVth centuries before Christ, early East Indian and Chinese sculpture, and East Indian printed and painted textiles; a group of photographs of Mexico by Hugo Brehme of Mexico City and Judge Robert S. Marx of Cincinnati; a loan of gold jewelry from the Island of Nias off the coast of Sumatra, Dutch East Indies; recent accessions such as XIXth century Chinese (Canton) ceramics and English silver, given by Mrs. Hugh Smythe and Miss Rebecca Scarborough.

"DAGMAR" By ZORN

Included in the group of etchings and engravings from the portfolios of the Leonard L. Stein estate, to be sold at the Plaza Art Galleries on May 2.



MURAL PROJECT IS ANNOUNCED

CHICAGO.—Late in 1934 announcement was made in Washington of a newly organized Painting and Sculpture Section whose duties will be generally to take charge of, and to carry out, under the direction and regulations of the Procurement Division of the Treasury Department, the work of embellishing with paintings and sculpture, certain public buildings constructed by the Treasury Department.

A number of new Post Offices, Court Houses, Hospitals, Customs Houses and other Federal buildings throughout the country will be so decorated. Two types of projects are involved, national and local. Recently there have been released the names of eleven painters and two sculptors who have been chosen to decorate the new Justice and Post Office Department Buildings in Washington. These artists were selected from the country as a whole, regardless of their place of residence.

In regard to the local project, a different procedure is involved. For the smaller buildings with smaller wall spaces, artists living in the locality in which the building is situated, will be preferred. The murals will be secured through a series of competitions in charge of a regional committee, acting as preliminary judges, who, after making certain selections, will recommend designs to the Section of Painting and Sculpture, Procurement Division, Treasury Department, Washington, for final choice.

For the region of Illinois the following committee is announced: chairman, Daniel Catton Rich; associate curator of painting, The Art Institute of Chicago; Dr. Rensselaer W. Lee, head, department of art, Northwestern University; Mr. Shepard Vogelgesang, director of color, "A Century of Progress, 1934," and Mr. William A. Kittredge, art director, R. R. Donnelley and Sons Company, Chicago. The fifth member in each case will be the architect of the building or his representative. The committee in the near future will announce two competitions for Illinois murals.

This project is not associated with the PWAP development of last year nor is it a work insurance program. Winning artists will be paid fair prices for their painting and sculpture and it

BROOKLYN HOLDS PRINT EXHIBITION

Picturesque landscape predominates in the majority of prints shown in the Ninth Annual Exhibition of American Block Prints which opened recently at the Brooklyn Museum, but many prints featuring other subject matter attract attention. The ninety examples were assembled by the Print Club of Philadelphia and are important as representing a competent selection of the best recent work in a popular medium capable of modern force.

Several color prints demonstrate the present mastery of the art, among them Elaine Meyers Rader's "Town Bridge, Prague." E. Sophonisba Hergeheimer's "Acorns," which received honorable mention; Margaret Julie Nelson's "Fruit and Stripes"; Andrew G. Aldrin's "Boquet" and Howard Heath's "Fall Flowers" and "Dawn." In the best black and white prints shown one is conscious of much interest and life in the great variety of treatments of the medium and much ingenuity in the devising or selection of subjects. Asa Cheffetz has been awarded the Mildred Boericke Prize for "Fish Pier," a scene of old schooners at a wharf, with reflections handled in a decorative watery style. Paul Landacre's "Storm," an honorable mention, retains reality in abstraction and fuses a pronounced feeling for medium, style and subject. Benjamin Miller's "Icarus," Thomas W. Nason's "Landscape with Sheep" and "Solitude" and Charles W. Smith's "Gambel's Hill" are other prints of interest. Other exhibitors whose work is to be noted are Isaac Friedlander, Ernest A. Pickup, John Francis Hart, Wuanita Smith, Josephine Vermilye, Jan M. Chmielewski, Donald Streeter, M. J. Gallagher, Charles Tursak, Russell Hogeland, Ilse Bischoff, Hovsen Pitman, Glenn Wheete, Fred Geary, Rockwell Kent, David Becker, Helen West Heller and William S. Rice. This exhibition will close May 12.

is the hope of all those engaged in securing these decorations that they will serve the double purpose of stimulating art interest in the community and recognizing the growing talent of our native artists. All artists living in Illinois are eligible to compete.

Loan Exhibition Of Rare Prints In Los Angeles

LOS ANGELES.—A number of rare prints from the Lessing J. Rosenwald collection, comprising an exhibition recently on view in the Library Art Gallery, have provided for Los Angeles a history of print making from the XVth to the XXth century. This exhibition, held under the auspices of the Los Angeles Art Association Print Committee, was unique in showing for the first time in this city several of the oldest extant prints, including the first xylograph to bear the date, 1466, as well as two other Gothic woodcuts. A print of the first mezzotint, Ludwig von Siegen's "Amelia Elizabeth, Landgrave of Hesse" was also shown.

The collection covered the leading masters in the graphic arts of Germany, Holland, Flanders, France, Italy, England, Spain and the United States. Among the Italians represented were Finiguerra, Mantegna, Jacopo Barbari, Raimondi, Tiepolo and Piranesi. The development of graphic arts in Germany was particularly well illustrated by examples of the Masters "M. Z.," "E. S." and "F. E. B." as well as Schongauer, van Meckenem, Wechtlin, Durer, Altdorfer, Beham, Aldegrever, Cranach, Baldung (Grien), Holbein, Hirschvogel and Lautensack. Dutch and Flemish masters shown were the "Master of the American Cabinet," Lucas van Leyden, Vellert, Van Dyck, Jacob van Ruysdael and Rembrandt.

"Birds of the Apocalypse" by Duvet marked the earliest work of the French print makers, whose development was further indicated in the work of Callot, Lorrain, Nanteuil, Masson, Delacroix, Daumier, Corot, Millet, Meryon, Manet, Rodin, Braquemond, Buhot, Degas, Forain and Lepere. England was represented by examples of Hogarth and Blake, McArdell, Turner and Hayden and among the contemporaries included were Cameron, Bone, McBey and Blampied. America showed her outstanding contributions in the work of Whistler and Mary Cassatt, while Zorn represented Sweden and Spain was revealed in the masterpieces of Goya.

In addition to the prints from the Rosenwald collection, a few important examples were borrowed from Kennedy & Co. of New York, and the collection of Mr. and Mrs. Edward G. Robinson of Beverly Hills.

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Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Special prints by Elizabeth Gulland, May 1-15.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Building, 215 West 57th Street—Forty-sixth annual exhibition of the New York Watercolor Club, to April 28; National Academy of Design's exhibition of photographs.

American Women's Association, 353 West 57th Street—Loan exhibition of flower paintings, to May 4.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 42 West 57th Street—Paintings by Charlotte Berend of Berlin, April 29-May 11.

Artists Gallery, Towers Hotel, Brooklyn—Work in varied media by the Brooklyn Painters and Sculptors, to May 24.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignon Galleries, 32 East 57th Street—A XIXth century selection.

Brooklyn Museum, Eastern Parkway—Persian miniatures and pottery; exhibition of Child Art from New York State elementary schools; ninth annual exhibition of American block prints, to May 12; group show of sculpture.

Brunner Gallery, 55 East 57th Street—Sculpture by Mateo Hernandez, to May 11.

Florence Cane School of Art, R. K. O. Building, Rockefeller Center—Figure paintings and pencil drawings by Albert Carman, to May 4.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hipples, and other collections.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding.

Contempor Art Circle, 509 Madison Avenue—Illustrations by George Grosz, original watercolors and master reproductions in color, to May 4.

Contemporary Arts, 41 West 54th Street—Paintings of painters' children by Contemporary Arts group and guests, to May 11; paintings by Emory Ladanyi, April 29-May 18.

Delphic Studios, 724 Fifth Avenue—Paintings by the late Malvin Gray Johnson and sculptures by Richmond Barthé and Sargent Johnson, to May 4; drawings by Anthony E. Zipprich, paintings by Anne Neagoe, to May 5.

Demotte, Inc., 35 East 57th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Exhibition of ten portrait heads by Nakian, May 1-18.

A. S. Drey, 650 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings and gouaches by Degas, Renoir, Pissarro and Cassatt, to May 11.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrich-Newhouse Galleries, 578 Madison Avenue—Small portraits in gouache by Marion Jochimsen, landscapes by George László, flower paintings by Bessie Lasky, to May 11.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelains.

Ferargli Galleries, 63 East 57th Street—Paintings by Grant Wood, to May 4.

Fifteen Gallery, 37 West 57th Street—Memorial exhibition of work by Charles Basing, to May 4.

French & Co., Inc., 310 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery for French Art, Rockefeller Center—"Famous Women of French History," portraits, busts and engravings from French collections, opening May 1.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists, paintings by Charles G. Shaw.

Garland Gallery, 29 West 57th Street—Paintings by Xeron, to May 1.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Sculpture by George Grey Barnard, to May 4; work drawn by Phyllis Anne Thompson, aged 6, sponsored by Van Dearing Perrine, director of Children's Laboratory Group, from April 30.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Sculpture by Stella Elkins Tyler, to May 4.

Grand Central Palace—19th annual exhibition of the Society of Independent Artists, to April 28.

Grant Gallery, 9 East 57th Street—Paintings by Warren Newcombe, April 29-May 11.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Paintings and watercolors by Ogden Pleisner, to May 15.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Etchings and watercolors by Martin Lewis.

Keppel Galleries, 18 East 57th Street—Drawings and etchings by Heintzelman.

Kleemann Galleries, 38 East 57th Street—Lithographs by Childe Hassam, to May 20.

Knoedler Galleries, 14 East 57th Street—Etchings, dry points and lithographs by Porain, April 30-May 24.

Kraushaar Galleries, 450 Fifth Avenue—Paintings and prints by American artists.

La Salle Gallery, Broadway at 123rd Street—First anniversary exhibition featuring surrealist paintings by Rodriguez Orgaz, to May 5.

Lexington Galleries, 160-162 Lexington Avenue—Wall panels by Arthur Gordon Smith, to May 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Photographs by Cartier Bresson, Walker Evans and Alvarez Bravo, to May 7.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand-wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Still lifes by Emil Carlsen, lithographs by Theo White, to May 13; group show of paintings and watercolors, during May.

Macy Galleries, Broadway at 34th Street—Exhibition of modern adaptations of Guatemalan design; work by contemporary Americans.

Pierre Matisse Gallery, 51 East 57th Street—Paintings by André Masson, April 29-May 27.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Bryson Burroughs Memorial Exhibition, to May 5; Egyptian Acquisitions, 1933-34.

Midtown Galleries, 550 Fifth Avenue—Paintings by Minna Citron.

Milch Galleries, 108 West 57th Street—Figure and landscape paintings by Leon Kroll, to May 11.

Montross Gallery, 785 Fifth Avenue—Group Show of paintings and sculpture by American artists.

Morton Galleries, 130 West 57th Street—Paintings by Effie Rogers, to April 29.

Museum of Irish Art, Ritz Tower, Park Avenue at 57th Street—Paintings by Power O'Malley, to May 14.

Museum of Modern Art, 11 West 53rd Street—Loan exhibition of African Negro art, to May 19.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770: "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935"; prints, maps, watercolors and paintings of New York City, part of the Edward W. C. Arnold collection. Closed on Tuesdays.

Newark Museum, N. J.—The Maya Indian, to June 1; Tibetan art; modern American oils and watercolors, P. W. A. P. accessions; prints from the Newark Public Library Collection; the design in sculpture. Closed Mondays and holidays.

New York Historical Society, 170 Central Park West—Memorial exhibition commemorating the 70th Anniversary of Abraham Lincoln's death, to April 30.

New York Public Library, Central Bldg.—Exhibition of modern color prints.

New York Public Library, 58th Street Branch—Portraits of "Literary Giants" by George Schreiber, during April.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

P. E. D. A. C. Gallery, 30 Rockefeller Plaza—Paintings by Helen Treadwell.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings of Provence and original drawings by Biala, to May 9.

Pen and Brush Club, 16 East 10th Street—Oil paintings by members, to May 10.

Raymond and Raymond, 40 East 49th Street—Color facsimiles of paintings, pastels and chalk drawings by Renoir.

John Reed Club, 430 Sixth Avenue—Working class sculpture, through April.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by Fiske Boyd.

Reinhardt Galleries, 730 Fifth Avenue—Old masters, modern French and American contemporary art.

Rockefeller Center Forum—Industrial Arts Exposition, to May 15.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Work by fifty American painters, during May.

Squibb Galleries, 745 Fifth Avenue—Group show of paintings, to April 30.

Marie Sterner, 9 East 57th Street—Hawaiian watercolors by Robert Lee Eskridge, April 29 to May 11.

Sullivan Gallery, 111 East 62nd Street—Watercolors by Nathaniel Hone, from the National Gallery of Dublin, to April 30.

Symons, Inc., 730 Fifth Avenue—Exhibition of ecclesiastical art.

Taylor & Low, 758 Madison Avenue—Paintings by Kimon Nicolaides.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Werner Drewes and Miyamoto.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Valentine Gallery of Modern Art, 69 East 57th Street—Comparative Show of Primitive Sculpture of Africa, Oceania and Central America, from the Carré collection, to May 3.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Paintings, prints and sculpture by modern artists.

Whitney Museum of American Art, 10 West Eighth Street—American Genre, the social scene in paintings and prints, to April 28. Museum closed for the summer after this date.

Wildenstein Galleries, 19 East 64th Street—Special exhibition of work by Hilla Rebay, to May 4.

Zborowski, 460 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 690 Fifth Avenue—Chinese pottery figures, animals and birds from the Han to the T'ang dynasty, until April 30.

BROOKLYN

The Brooklyn Museum will open on Friday, May 3, to run through the summer an exhibition by a group of sculptors, including Enfrid Anderson, Sonia Gordon Brown, Minna Harkavy, S. B. Kahan, Maryla Lednicka, Arthur Lee, George Lober, William H. Muir, Eleanor Platt, Hugo Robus, W. W. Rosenbauer and John Kellogg Woodruff.

The number of exhibitors has been limited in order to give each sculptor an opportunity to show a sufficient amount of work to indicate the scope of his creative ability.

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